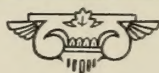


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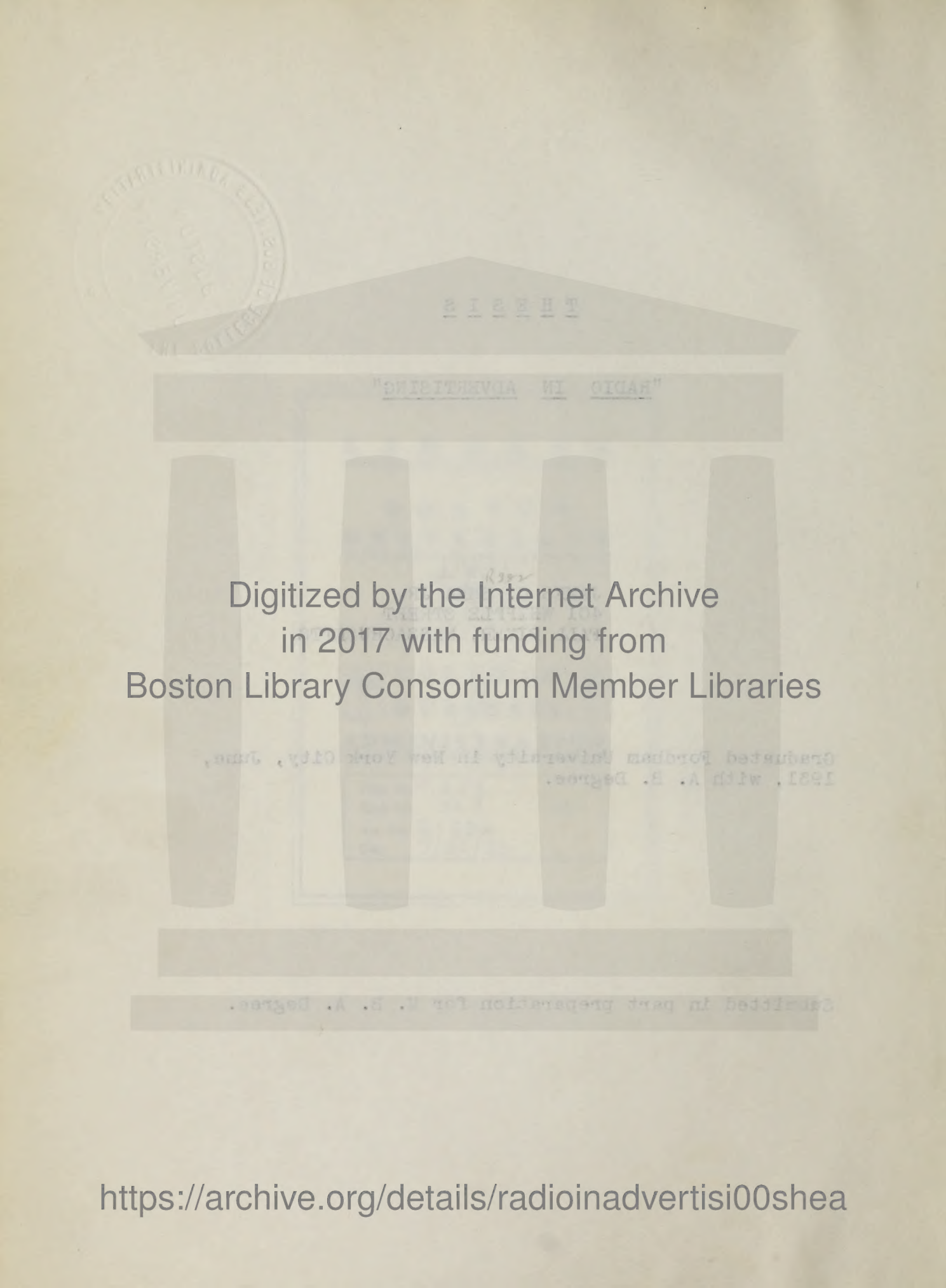
JAMES C. SHEA JR.
401 WHIPPLE STREET
FALL RIVER, MASSACHUSETTS.

CHAPTER TWO - "A Broadcast Advertising Campaign"

Graduated Fordham University in New York City, June, 1931, with A. B. Degree.

Submitted in part preparation for M. B. A. Degree.





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I N T R O D U C T I O N

Advertising by Radio has today ceased to be an unknown quantity. One might say that Radio Advertising has come of age. The value of Radio for the first few years of its existence was problematic. Some advertisers believed in its possibilities as a great medium of advertising expression, but most frankly doubted its ability to be anything but a form of entertainment.

It is true that Radio, as an advertising medium, has definite limitations and these shortcomings far overshadowed its equally definite potentialities in the minds of the early casual observers. Even those who realized the inherent values of Radio were far from certain as to how these good qualities could be brought out clearly.

The uncertainty of these men was naturally due to their inexperience in dealing with so new a form of publicity. Their contact had been with printed media, such as newspapers. In the printed advertising field a technique had been evolved from years of experience and training. In the

Radio field experimentation was necessary and a period of trial and error had to be undergone before a correct method of handling Broadcasting as an advertising medium was evolved.

Today Radio has emerged from the testing ground a definitely established and potent advertising medium. It has taken a high place in the realm of advertising and cannot be overlooked by prospective advertisers.

I have attempted the following appraisal of Broadcast Advertising because now it is possible to write upon the subject with some degree of assurance and certainty. It is no longer necessary solely to surmise and predict, for definite results have been obtained.

Radio Advertising has already evolved a highly technical language of its own. I have endeavored in this thesis, however, to write so that the layman as well as the student of advertising may understand.

CHAPTER 1.

A NEW ADVERTISING MEDIUM.

Radio as an Advertising Medium.

Radio is now a full-fledged advertising medium. Several hundred national advertisers are spending upwards of \$40,000,000 on national network broadcasts. The cumulative records of successful use of the air are now so extended that it is no longer necessary to devote time to debating the value of this established medium for mass advertising.

There were a good many honest doubters in the beginning. Many advertising executives believed that Radio should be used only for the broadcasting of news and entertainment. There were others who felt that Broadcasting could be used for advertising, but only to a limited extent and not to its full efficiency unless broadcasting stations sold advertisers the use of Radio with the same freedom offered by the Magazines and Newspapers. It was natural that there was opposition to Broadcasting as an advertising medium for there is always opposition to any progressive development in business. The reluctance of some advertisers to indorse Radio was probably due to the differences between

it and other well established advertising media such as newspapers and magazines. In addition, Radio, at first sight, has definite limitations as compared with printed media.

Prior to 1923 advertising media could be roughly divided into three classes. The first group consisted of newspapers, the second of magazines and periodicals, and the third of all forms of display and outdoor media and direct advertising. These three divisions of advertising media up to a short time ago comprised, broadly speaking, the entire field of advertising possibilities.

Advertising science, however, has kept pace with every new development in business throughout its existence and with the advent of Radio far-sighted men saw the possibility of using a new and potent medium of expression. For years the national advertiser and his agency had been thinking of a time when there would be evolved some great family medium which should reach the home and its adult members in their moments of relaxation, bringing to them an advertising message. Many ef-

forts had been made to attain this objective. Great business and advertising brains had been used to develop and market splendid magazines, designed primarily for the home. Some publishers and editors invested millions in special "class" magazines appealing to certain groups of society and devoted exclusively to their needs in the belief that specialization would solve the problem. Still others, who felt that the newspaper was the proper vehicle with which to enter the home, developed huge circulations with this medium. However, none of these solved the basic problem of becoming the universal family medium.

When Radio Broadcasting came, the aforementioned objective of advertisers was more clearly realized. In the midst of the family in its moments of reception and repose, the voice of Radio brings a program of entertainment or a message of advertising.

Difference between Radio and other media.

Broadcasting differs from all other forms of media in two important essentials. First, the advertising message is invisible; and second, it is

audible and reaches its audience only through the sense of hearing. This fact, the invisibility of Radio, may be said to be a shortcoming. It is perfectly evident that vision combined with audibility usually is more effective than audibility alone. The effort produced by vision generally is more lasting and impressive. For example, a professor will explain a difficult point to his class by illustrating it on the blackboard not trusting to his oral explanation solely. This defect can be well overcome as far as advertising is concerned by scientific broadcasting technique.

To quote O. E. Dunlap: "Furthermore, the Radio word is more or less spontaneous. It lives and dies in a fraction of a second. The printed word, on the other hand, is not spontaneous. It is printed at any time and read at any time. It is preserved in convenient form for reading and re-reading by the public. The radio advertising message is spoken but once, and it must be heard and understood the first time or not at all. In addition the spoken word can be tuned out by a little finger touching a dial, whereas the written word may impress its message on both the willing and unwilling eye. Nevertheless, radio broadcast-

ing represents the greatest force for imparting spontaneous thought and personality ever found in advertising media." *

Program Classification.

Broadcasting is a medium which has as its content a great variety and increasing number of programs. The well balanced program sheet of a national network will show an arrangement of material very similar to that of a magazine. There are sustaining programs paid for entirely by the station and consisting of amusement, education, and a variety of vocal and instrumental offerings. Then there are sponsored programs, paid for by the advertiser, during the presentation of which mention is made of the advertiser and his product. As it reaches its audience broadcast advertising contains more of entertainment and education than is possible in a printed advertisement. In fact, it serves the double purpose of entertaining plus advertising. The sponsored program, even though paid for by some business organization, must meet in every way the standards of ^{the} broadcasting company both as to type and quality of the program itself or the subject matter

*"Radio Advertising" by O. E. Dunlap,
Ronald Press, 1929, Page 10.

contained in the advertising announcements.

Who pays for Radio Advertising?

Modern broadcasting may be said to date from the organization of the National Broadcasting Company in 1926. Before this time much experimental work was done but no set system or organization had been established. The formation of this company made possible national networks and the opportunity for national advertisers to use Radio as a medium. Naturally, such work meant a great expense both for establishment and maintenance so that the question "Who pays for Broadcasting"? might well be asked at this point.

Merlin Hall Aylesworth of the National Broadcasting Company answers: "From the operation standpoint, however, there is no great distinction between a radio broadcasting company and a magazine or newspaper. All of us know that the magazine with its fiction, editorials and descriptive articles and the newspaper with its important news of the day, are made possible at a low price because of the paid advertising of legitimate business firms. This is as it should be and the same thing is also true of radio broadcasting. So my answer to the question "Who pays for Radio Broadcasting"? is that insofar

as the National Broadcasting Company and its many programs including talented artists, fine music and information sponsored by American industry are concerned, the listener pays. He doesn't pay directly five or ten cents for his "Magazine of the Air", nor does he pay a regular tax on his radio receiving set, but by his response to the institutional and indirect advertising of American industries, he is today paying for the entertainment he receives over the air. The radio station today which can show a profit is a rare exception to the rule. Most of the radio stations in the United States are owned by local interests, whether in the Radio business, newspaper or some other industrial activity, and the institution so owning a radio station must ordinarily charge the deficit for the year to goodwill or institutional advertising."*

The Element of Goodwill.

Goodwill in Broadcasting has been the center of much controversy. Radio men with no advertising

*"Who Pays for Radio Broadcasting" by M. H. Aylesworth, Published by National Broadcasting Co., Pages 8 & 9.

training will tell you that the radio advertiser's chief concern is the development of goodwill through the presentation of entertaining programs. Furthermore, they explain that such an advertiser can expect a return from his radio listeners because the ordinary person will feel indebted to the sponsor of a program pleasing to him, and endeavor to lift this indebtedness by buying the product of that sponsor. Radio executives are set against direct advertising and hard selling over the air.

Advertising men, on the other hand, claim that Radio must sell, not ingratiate. They state that the Radio listener does not buy a can of peaches because they are packed by a friendly company which presents an enjoyable program. Rather do people buy to get the best peaches for their money; peaches properly canned, fairly priced and for sale at a conveniently located store. In other words, we act from self-interest, not from sentiment. It is basic in all advertising to show a man how he can gain by using your product; then he'll buy. It is evident, however, that the purpose of Radio is to entertain. In addition, a non-entertaining radio program can create ill-will, and ill-will hinders sales as both

radio and advertising men will admit. Therefore, it seems plain that the goodwill element must be more carefully considered in Radio advertising. than in other forms of advertising.

Mass production and keen competition have resulted in the fabrication of many products of uniform quality and excellent workmanship even though different firms are evolved. Under these conditions, goodwill toward one company over another means the difference between success and failure. For this reason, friendly relations with one's customers is of importance. Commercial broadcasting admirably lends itself to the realization of such an objective. A good entertaining radio program can give an advertiser a psychological advantage.

Advertising technique in printed media.

In writing advertisements for printed media the copywriter tries to impress his readers by first attracting their attention; next, arousing their interest; third, creating a desire for his product; and last, inspiring action. To effect these ends, the advertisement writer has many psychological instruments at his command. In the first place an illustration can

be used. Pictures attract attention and psychologists tell us that the use of color and illustrations in advertisements is most effective. The writer of advertisements may make up a long advertisement, one with a large number of words and packed with selling arguments or he may use only a few words which tell a long story. There are many devices which a copywriter may use too numerous to mention here. The point is that an advertising writer in using printed media has many methods of approach. In appealing to the brain through vision, the writer can create a lasting impression in a variety of ways. Biology, Psychology and Optics are considered. A copy technique has arisen which involves the association of ideas and the conveyance of these ideas through the channels of thought and appeal to the imagination.

Broadcast Advertising Technique.

The fact that Radio's message is invisible and appeals only through the sense of hearing presents a difficulty. The difficulty arises in properly expressing the necessary advertising message and it

requires a different technique than that used in the formulation of printed advertising messages. When the sense of hearing alone is involved, as in Broadcast advertising, there can be no artificial or spectacular appeal through the eye. In printed copy such appeals often "put over" an advertisement. In broadcasting there is a different and more difficult problem. The task is to construct a program so that it will produce the same effect upon the public as the lasting printed page and its important illustration. In broadcast advertising, the universal common quantity is music or music combined with some form of dramatic art. The technique required in effectively advertising via Radio is to find the correct balance between entertainment and advertising. According to Frank A. Arnold: " It was early discovered that the radio audience would not permit the sponsor of a program to talk unduly about his own product, even though he was paying for the entertainment, and that the most favorable reaction came when the sponsor made himself known indirectly. A goodwill program sponsored by a national advertiser and carrying an announcement to this

effect at the opening and close of his period on the air was found to be not only satisfactory, but resulting in thousands of goodwill expressions and eventually developing an increased volume of tangible business."* From this, it can be seen that the radio program which we will consider as an advertisement requires much more delicate handling than the printed advertisement. There is a real danger of offending the listeners who desire entertainment before anything else.

There are many experts who do not entirely agree with Mr. Arnold when he stresses the indirect quality of good radio advertising. It is not necessary for the advertiser to be a public benefactor. He is paying for radio time and has a right to sell his wares. The necessity for correct technique and delicate handling does not mean that the advertiser should sacrifice the opportunity to effectively advertise. It is perfectly possible to directly advertise via the radio, without offending the listeners, and at the same time to present an entertaining program. It is true

*"The Technique of Broadcast Advertising" by F. A. Arnold, published by the National Broadcasting Company, page 14.

that effective presentation is difficult, however.

The answer is found in the term "showmanship". This answer is not very definite but George H. Faulkner constructively defines it as "a combination of unity, variety, pace and punch".

Unity - something that hangs together and has a personality - a "flavor" of its own. A show that makes sense. Not just a lot of musical numbers laid end to end.

Variety - different tempos in musical numbers - a matter of originality and the unusual.

Pace - something going on every minute. Musical arrangements, drama and even talks can have pace.

Punch - this means climax - high spots - things that make you remember a show.

Showmanship is the theatrical touch which is unexpected and pleasing.*

*Adapted from "The Advertising Agency Looks at Radio", Published by Appleton, 1932, page 26.

In addition, the form of the entertainment must be changed to suit the demands of the microphone. The task of preparing the microphone interpretation requires re-arrangement and different handling from a concert hall or stage presentation of music or entertainment. A uniform tone must reach the audience. In dramatic presentations, you must do without such essentials as curtain, scenery and costumes. The Radio presentation utilizes a phrase of music to change the scene and time. Music is depended upon to set the mood. Visual effects are impossible, but an illusion can be created by sound effects and suggestion.

Broadcast advertising has an entirely new technique. Practises that are orthodox in printed media are bad form in radio, and you may do things in Radio that are impossible in other media. For the Radio a new method of copy writing has to be developed, program builders and other specialists have to be trained and new methods of checking listener interest and response must be employed. A study of entertainment and showmanship technique

is necessary to obtain correct program appeals.
In fact an entirely new advertising art needs to
be evolved.

A few years ago broadcast advertising was not seriously considered by advertisers in the formulation of their advertising campaigns. It was a new medium with advertising methods and approach. However, its rapid expansion and entrance into the home made it an important part of a general advertising campaign. With the improvement in broadcast technique and the vast potential audience of radio and television, advertisers began to consider it and definitely took interest in its possibilities. Now such an interested advertiser automatically plan and carry through a Radio campaign. The question will now be discussed.

Pre-Broadcast Consideration

Before broadcasting is attempted, there are certain definite questions which should be answered by a prospective advertiser. These questions will be grouped in two main matter that newspaper reporters set up their version of a page story. We are all familiar with the subject matter of news

CHAPTER 2

A BROADCAST ADVERTISING CAMPAIGN

A few years ago broadcast advertising was not seriously considered by national advertisers in the formulation of their advertising campaigns. It was a new medium with admittedly difficult methods of approach. However, its rapid acceptance and entrance into the home made it of extreme value in a general advertising campaign. With the improvement in broadcast technique and the vast potential audiences advertisers began to consider it and definitely took interest in its possibilities. How can such an interested advertiser scientifically plan and carry through a Radio campaign? This question will now be discussed.

Pre-Broadcast Consideration

Before broadcasting is attempted, there are certain definite questions which should be answered by a prospective advertiser. These questions may well be grouped in the same manner that newspaper reporters set up their version of a news story. We are all familiar with the ancient formula of news

writing. The reporter must consider Who? What? Where? When? Why? and How? The same formula should be applied by an advertiser before he decides to broadcast.

The question Who applies to the advertiser himself. In the first place, has he enough money to sustain a proper radio program and continue it in order to adequately give it a trial and get results? In addition, his reputation and credit standing must be estimable. The question What: the advertiser must be sure he has adequate distribution for the product he intends to advertise. He must feel certain that his product is deserving and of value to the public. The question Where brings up the problem of using national chains or isolated local or sectional units. This depends a lot on the product and its distribution. Whether it is a household necessity for example or a luxury. In this respect it must be stated that radio advertising is not adapted to all kinds of merchandise. A low-priced, quick turnover article that millions can use is well suited to broadcast advertising. However, a high-priced article with an appeal to a limited clientele

is not so suitable to advertising over the air, although it can be done effectively in some instances. The drawback is that a radio advertiser of the latter type may reach a million non-consumers of his product when the real buyers can be reached by a "class" magazine at a lower cost and with less waste.

However, the broadcasting companies have offered the advertiser an unusual opportunity to select the audience who will listen to his program by allowing him to choose and build his own entertainment and the kind of program he puts on. The advertiser can get any kind of audience he wants from those who read "True Story" to those who read the "Atlantic Monthly".

The flexibility of Radio and the rise of Commercial Broadcasting, by which I mean the use of Radio for direct selling and not just for goodwill purposes, have greatly broadened the advertising possibilities of the medium. The clients of the National Broadcasting Company are using Radio to sell automobiles, tires, building materials, cigars,

cigarettes, clothing, dry goods, soft drinks, drugs and perfumes, investments, insurance, foods, trees, shrubs, furniture, labor-saving devices, jewelry, clocks, oil, gas, paints, brushes, radios, phonographs, shoes, trunks, soaps, magazines and even supper clubs.

The question When:- Is the product sold with seasonal fluctuation or with little variation?

The question Why:- Is the advertiser trying to meet competition? Has he a definite idea in mind or is he just going to use Radio because others are?

The question How requires a lot of knowledge of Radio itself and will be answered directly. But here I think can be seen the necessity of "looking before leaping". Some advertisers expect Radio to do the impossible when the fault is theirs. Logical and sensible study of the problem of the probable effectiveness of Radio for your business is necessary.* Analyse before you advertise.

Choosing your broadcaster.

The national advertiser and his advertising

*Adapted from "Broadcast Advertising Magazine", June, 1932 - Page 1.

agency must exercise great care in the selection of their advertising media. More than that, having established the logical medium with which to appeal to their prospective buyers, the users of advertising instruments must correctly choose the particular publication or organ within that medium which will be best suited to their needs. In like manner, the advertiser who decided to use broadcasting as an advertising medium must minutely appraise the broadcasting stations to be utilized in his campaign. This advertiser has a particular market and he must be certain that the broadcasting station he selects will reach his market.

A seed manufacturer would not select a New York station to reach the buyers of his product unless he felt that the waves would reach farmers on Long Island, in New Jersey and in Southern New England. He would naturally want stations within consistent range of the farm belt. To be more specific, two popular radio singers were heard exclusively for several years over WEAJ because the cency company sponsoring their program had distribution only in New York area. Later they worked over a network of stations because their new

Company had national distribution.

Appraising Radio Stations

The purchaser of time on Radio Stations today is guided by little definite and reliable information. Not good formula for the selection of radio coverage has yet been devised. There is a vast maze of statistical station data, but the reliable information and misinformation are entwined to the confusion of the prospective advertiser. The Standard Rate and Data book now has a radio section which provides facts about station power, management, equipment and time cost, but these data are not yet in perfected form. In general, personal opinion, the results of a few national surveys, and plain faith are among the norms used to select station lists.

However, as Radio grows in importance in the advertising field, Radio learns more about itself and can speak more authoritatively. Station managers are coming to realize that in dealing with large advertising interests, they cannot make an impression with eloquent statements unsupported by

proof. It is reasonable to suppose that reliable and satisfactory statistics, arrived at by surveys of the type used in connection with magazines and newspapers, will be furnished in the near future. It is necessary that a more scientific and standardized understanding of Radio service be provided.

Individual Stations.

How can an advertiser select the best transmitters for his particular purpose? First of all, the location of the station must be considered. Is the area within a 50 mile radius densely populated, or sparsely settled? This is important because the consistent power range of the majority of stations is 50 to 100 miles. In other words, within this range reliable reception can be expected at all times under normal conditions. Climatic conditions are the abnormal factors. At night or in winter the waves may travel much farther, but outside the 50 mile area the true broadcast sounds will fade and outside noises appear.

In considering the power of the station, the number of "watts" should be looked into. A watt is

a unit of electric power and a transmitter using 5,000 watts or more can be depended upon for a better reception over a wider area than one with only 500 watts. In this regard, radio engineers estimate that a 50 watt transmitter under average conditions can produce good service at a maximum distance of 2 miles. It is capable of fair service up to 10 miles and rural service at 100 miles. A distinction is made in rural service because the latter is apt to have less electrical interference than urban sections. A 500 watt station is rated capable of good service up to 6 miles; fair service within a 30 mile radius and rural service at 300 miles or less. Service areas increase with greater power until we reach the 50,000 watt installation which will give very good service over a distance of 60 miles; good service up to 300 miles; and rural service for a distance of 3,000 miles.

Another consideration is wave length. If an advertiser is choosing a station he must study its wave length and note how many other stations share

the same wave length. The advertiser should note how widely separated these stations on the same wave length are. For example, a good Boston station might share a channel with an unattractive station in Lynn. The programs of the Boston station might be excellent and entertaining, but if the Lynn station creates a poor name for the particular channel it will reflect on the superior station. The result will be that receiving set owners will not tune in on that wave length.

Now another factor presents itself for attention. This new factor is important to the advertiser and is known as the "nuisance area". "Data of the Federal Radio Commission makes the service area dependent on the power of the transmitter, upon the nature of the territory being served and upon the extent of interference, whether from other broadcasting stations, from static or from other electrical noise making apparatus, such as transformers or leaky power lines. "Nuisance area" is a more flexible quantity. For a distance immediately surrounding the broadcasting station one can tolerate interference of intensity which

would be so loud as to completely wipe out service at a greater distance. In short, an intensity of interference which does not constitute a nuisance for those tuned in on a nearby station may assume an intensity which will be an unbearable nuisance in reception of weaker signals from more distant stations"*

On nights when the distant stations are heard most loudly, the nuisance area of any broadcasting stations is at the maximum. On such occasions the nuisance waves will appear in the service zones of other stations located at a great distance, and will interfere with the reception of listeners to those stations. This will occur despite the fact that these auditors in listening to the stations interfered with have no impression of interference during nights of poor reception or during daylight. There is then, no fixed "nuisance area." Atmospheric conditions are the controlling factor. Therefore, advertisers should endeavor to study the relation of stations they intend using with others in the same wave length so that those stations which are less likely to be interfered with

*"Advertising by Radio" by O. E. Dunlap, Ronald Press, 1929, page 49.

may be chosen.

Aside from the technical and electrical apparatus considerations, there are certain other factors which should be studied by the prospective advertiser. The reputation of the station, for example, must be known. This can be determined by a study of the programs broadcast by that station. The type of programs, whether they are of excellence or mediocre ones, will give one an insight into the management of the broadcaster. In addition, the calibre of the clients of the station and outside criticisms of its service are important in this regard. It is good policy also to find out how much local and national business the station enjoys and what type of talent the station employs. Obtain in addition, tables of results furnished by the station and a description of any merchandising methods employed by them in conjunction with the radio broadcast. Finally, study the competing conditions. It should be decided beforehand whether your program can compete with a well-established one from a nearby station. From this body of facts, plus such available knowledge

as population, per capita wealth, network affiliation and tone, one can more easily reckon the value of a given station.

Broadcasting Chains

The two great broadcasting companies in the United States; namely, the National Broadcasting Company and the Columbia Broadcasting System, have covered the country with networks of stations, strategically located and connected with each other by special wires. These stations are operated as a unit from central or key stations. Of the 600 radio stations in the United States about 86 are affiliated with the National Broadcasting Company and about 90 with Columbia. However, except for six or more stations owned by networks, the claims of the chains on the individual stations are extremely delicate. For example, none of the independently owned National Broadcasting Company stations have any obligation to accept any network program that they may be offered or to clear their waves so that a chain program may go on at a given hour. Network programs are not a profitable item to local stations except that they build

up audiences in this way. Thus station WBZ in Boston with a local rate of \$750.00 an hour, gets only \$50.00 from the National Broadcasting Company for a network program. The ultimate result of this is that it is more profitable for an advertiser to use the network than a number of individual stations. To explain, for the fourteen stations on the National Broadcasting Company blue network, the network gets \$4,090.00 from the advertiser. \$900.00 of this is for the key station and an average of \$245.00 for each of the remaining thirteen stations. If the advertiser took the fourteen stations involved separately, it would cost him much more than \$4,090.00. For, profitable though the network rates may be, they are not as high as the combined individual rates of the stations considered. An idea of the cost of using the national networks can be derived by studying the rate cards of the two large chains which are contained in these pages.

Talent Costs

Besides these charges enumerated, there are additional talent costs. The cost of talent usually

runs from 25 per cent to 50 per cent of the cost of the time, so that the broadcaster who buys \$500,000 worth of radio time generally can figure on from \$125,000 to \$250,000 worth of air performers. In detail: orchestras cost from \$18.00 to \$50.00 per man (for one rehearsal and one broadcast) so that the total cost of an orchestra may run up to \$1,000. If the leader is a featured artist like Paul Whiteman, he may receive as much as \$1,000 for his time alone.

Featured announcers like Graham McNamee also receive an extra amount up to as much as \$250.00. A musical program also requires orchestration for the radio, and these arrangements sometimes cost \$1,000 for a full hour program. The biggest item, of course, is the star. Ed Wynn, it is reputed, receives \$5,000.00 for each appearance. The Chesterfield Cigarette program, with its stars and orchestra costs about \$10,000 weekly. This program runs for fifteen minutes three times weekly. Kate Smith and orchestra cost "La Palina" cigars about \$4,000 weekly. The non-musical programs are much cheaper. For example, the Eno Crime Club series costs about \$1,000 per week. Most economical of all

programs are the household talks which usually appear in the morning. The talent on these offerings will run from \$50.00 to \$100.00 per broadcast.*

An Appraisal of Chains.

In purchasing time from the National Broadcasting Company on its red or blue chains or from the Columbia Broadcasting System, there are not the same perils to be met as in buying time from scattered stations. The three networks represent the best in radio station organization, business management and effectiveness.

The national chains carefully choose their members. These systems are so well organized and established that it is hard to go wrong in choosing national coverage. However, the national advertiser must route his program over one of these chains regardless of the latter's makeup. Edgar H. Felix says: "Membership on the basic network leaves the advertiser no choice; he must route his program over it. Station KSO, a member of the National Broadcasting

*The information concerning Radio stations and technical matters adapted from interview with Sales Promotion Manager, Station WNAC, and Chapter 5, "Advertising by Radio" by Dunlap, Ronald Press, 1929.

chain, operates on one of four 100 watt bedlams. Operating on the same frequency simultaneously with KSO are stations in Oklahoma, Tennessee, Texas, Indiana, Missouri, North and South Dakota and Wisconsin. The net effect of this operation is to limit the service of KSO to a few miles, although the National Broadcasting Company credits KSO's market area with 1,000,000 population and 151,000 receiving sets and a radius of 100 miles in several directions."*

A survey made by the Association of National Advertisers comments as follows on the difficulties of network, or "chain" broadcasting: "Instances were found where local stations joined the networks after the opening announcement, or cut off early. Interruptions in the program due to power troubles were found. Use of considerably lower power than station rating was discovered. Apparent violations of Federal Radio Commission rulings, in spirit if not in letter, were found in seriously interfering stations. In addition, many instances were found of silence before and after a program, incorrect listing of time in local papers, considerable reduction in

*"Advertising & Selling" Magazine,
November 24, 1932 - page 52.

audience due to bad weather, static conditions, etc. In some cases the broadcasting companies have voluntarily apprised the advertiser of failure to deliver a station, in others they have not done so. Manufacturers, learning of such failures through their own surveys, have applied for and obtained rebates. Similarly, rebates have been obtained for late connections with the network. Frequently an important advertising announcement is placed in the first two or three minutes."*

Radio Circulation.

The term "circulation" as applied to newspapers and magazines concerns itself with the number of copies of the publication printed and distributed to readers. As applied to broadcasting, it is basically dependent on the number of families owning radio receiving sets in any given area. The aggregate circulation of a publication, as given out, is misleading. The fact that a newspaper or magazine prints and delivers a certain number of copies to its readers is no guarantee that the magazine or newspaper is even

*"Radio Broadcasting" Supplement by Otto Kleppner,
Published by Prentice-Hall, Inc., May, 1931, page 4.

superficially read. This condition applies also to broadcasting. That a set is purchased and installed in a home does not mean that all the programs being broadcast find access to each individual family.

The manufacture and sale of radio receiving sets during the past fifteen years has been tremendous and in 1931 - 13,000,000 families in the United States owned good receiving sets. This is nearly 50% of the total number of families in our country. Figuring 4.1 listeners to the set, since the United States census bureau in its 1930 figures sets the number of members in the average family at 4.1, we have a potential audience of 50,000,000 people.* This figure should not be taken too seriously, because although such an audience is possible it is unlikely that it would happen. In addition, one should remember that radio programs are looked upon as entertainment, which leaves the audience reaction largely dependent upon individual taste or desire.

The Crossley Company research established the fact that during any given day, 70% of radio owners

*"Commercial Broadcasting" by F. A. Arnold,
Published by the National Broadcasting Company,
Page 3.

are using their sets. They estimate that an average program may have 2,500,000 listeners. An exceptional program may have 4,000,000 listeners. A rare and extraordinary program may have 6,000,000 listeners.*

A survey of Radio broadcasting by Dr. Daniel Starch was made recently for the National Broadcasting Company. Canvassers visited 17,099 families east of the Rocky Mountains. Four-fifths of the families reported that they listened in daily. Three-quarters listen about equally on all nights, but Saturday and Sunday nights are favored.** Dividing the United States geographically we find from the same survey that there is a fairly uniform distribution of receiving sets in each section. Of families in New England 54.6 own sets; in the Middle Atlantic States, 54.5; Middle West, east of the Mississippi, 48.5; the same area west of the Mississippi, 45.2; South Central states, 25.7; and

*Fortune Magazine's Reprint "Radio Advertising-An Appraisal", dated Sept. 1932.

**Adapted from "Advertising by Radio" by O. E. Dunlap, Ronald Press, page 57.

the Pacific Coast, 60.5. Again, taking the ownership of sets among population groups, we find that the large cities have 46.3, small cities 51.3, rural towns 39.5, and farms 35.9. This gives one a good idea of radio circulation in terms of sets. The pertinent point to be taken is that the receiving set has rapidly become a household utility.

In considering the average use of sets daily, it is interesting to note the status of daytime programs. Until recently evening programs were the ones most considered by advertisers, since it was natural to desire the possibilities of larger audiences. However, of late, increased interest has been shown in daytime presentation. Specialized programs, such as household hints and farm chats, have become important. It is estimated that these programs command audiences in excess of a million persons.

Increasing Circulation.

We may now turn our attention to methods of increasing circulation. It is obvious that the first way to increase circulation is to sell more

radio sets. This task, of course, belongs to the sales departments of the Radio manufacturers and need not be stressed herein. However, the increased sales in this industry are worth consideration. In 1920, the annual sales of Radio amounted to \$2,000,000. During 1927, the sales reached \$600,000,000; while the total sales of the industry for 1920 to 1929 inclusive reached nearly three and a half billion dollars.*

The second way to increase circulation is to effect a longer daily use of the sets. This can be accomplished by an increased excellence in programs. In order to command larger audiences, a program must offer the best in its particular line. Variety, novelty and skilled artistry are necessary for the aim of the broadcaster is to make programs so excellent and so exceptional in quality that the radio set will become indispensable to the person seeking entertainment. The desire on the part of broadcasters to make their programs distinctive has given rise to healthy competition with the result that circulation has been increased. This is especially true of sponsored programs for advertisers vie with one another to present

*"Commercial Broadcasting" by F. A. Arnold,
Published by National Broadcasting Co.,
Page 4.

the best form of entertainment possible.

Listening Habits.

In building radio circulation through program development, the listening habits of audiences must be taken into consideration. By "listening habits" is meant the popular listening hours of audiences; the best hours in which to broadcast. The best hours depend on the type of audience desired. Orrin E. Dunlap in his book "Advertising by Radio" claims "that for mass appeal the minutes from 7:30 to 11:00 P. M. are rated high. At 10:00 P. M. the audience begins to tire and dwindle, especially in rural places -- City folk are more likely to stay until 11:00 P. M." * There is a seasonal variation in the sizes of audiences also. Outdoor recreations and amusements cut down the size of audiences in the Spring and Summer months.

Local and National Coverage.

Radio circulation can be divided into national and local circulation. Local circulation is represented by the coverage of certain areas within the

*"Advertising by Radio", Ronald Press, 1929, Pages 61 and 62.

reach of the local broadcasting systems. This area may be intensively developed by the broadcaster.. To fully understand this procedure it will be necessary to discuss briefly the marketing methods used by manufacturers.

If a new product is to be introduced, there are two general methods, among others, which can be employed to market the said product. The first is known as the local or sectional campaign. This consists in intensively cultivating a definite geographical section of the country. Distribution is obtained, we'll say, in New England. The rest of the country is disregarded. Advertising is then directed solely at New England. Local newspapers are used and the marketing and merchandising instruments at the command of the manufacturer are concentrated in this section. When the product has been adequately introduced into this section, the company turns to another geographical area and follows the same procedure gradually working up to a national distribution. The local broadcast circulation spoken of previously fits into such a campaign. Many local broadcasting stations by the employment of local talent at certain hours of the day have built up a real interest in broadcasting from a purely local standpoint.

The second marketing method used by distributors is known as the "cream" method or "distribution by detached zones". In this procedure the managers of the campaign instead of intensively developing a particular section inaugurate a national campaign in which they endeavor to obtain all the available business without a great deal of local advertising or sectional concentration. In other words, the latter is a surface campaign; there is no attempt to dig in and get business. National radio circulation is desirable for such a campaign and for all national campaigns. This circulation is expressed in terms of network coverage.

In building up radio circulation over a national network one has to take into account broad national preferences, many times disregarding purely local conditions. In local campaigns preferences and prejudices are fairly well understood. However, the national broadcaster in preparing programs of acceptance must take into account not only local but sectional prejudices and try to present a program which will please the greatest number of listeners.

From the foregoing data we can certainly assume with conservatism that, as mass circulations go, radio set ownership is one of the best. Population, the number of radio receivers in a given area, and the number of listeners per set are facts obtained by the Department of Commerce. The popularity of any one station, however, is harder to determine. Its share in the mass circulation is difficult to ascertain. For example, the Crossley ranked the three leading stations in Boston as follows:

WBZA	80.6
WEEI	59.2
WNAC	50.

The Price, Waterhouse survey, on the other hand, placed WNAC ahead of both WBZA and WEEI, which indicates a lack of standardization.

The Radio Program

In regard to the program itself, there are certain definite requirements. In the first place the program builders should strive to make their program the best of its kind. Second, it should be fitted to the product. Third, the program should be adapted to the audience; and last, it should occupy a suitable time.

The first consideration can be taken care of in the choice of program builders, making sure that com-

petent and experienced artisans are engaged to assemble the program material. That the program fit the product is of great importance. Sponsored programs should, as far as possible, personify the product which is advertised during their period over the air. The proper vehicle of presentation for each product advertised should be carefully chosen. Some products will be best advertised by a musical program; others by dramatization and others by utilizing an educational approach. Probably the greatest and most common example of effective personification of product is the Cliquot Club Ginger Ale program.

Here is a product that is light, sparkling and refreshing. It is cool, zestful, and vital. A musical program to advertise this product was devised by the managers of the campaign. The music and presentation used in the Cliquot program in every way typify the product. One can almost taste the ginger ale; so racy, sparkling, and bubbling is the music and dialogue.

It is not always possible to so effectively personify a product, but a great deal can be done by sensible and logical planning. If the product

cannot be personified; if it is too lifeless and dull, human interest can always be injected into programs sponsored by such product makers. For instance, the Pepsodent Toothpaste programs, one featuring "Amos 'n Andy" and another "The Goldbergs", are outstanding examples of universally appealing subjects. It is always possible, whether the product can be definitely personified or not, to make the program suggest your product by making the former distinctive and unusual. The result will be that when one mentions your product, your program will be suggested in the minds of those who have heard it or vice versa.

It is worthwhile to repeat here that the radio audience should be regarded as a "family" audience. One should not visualize a tremendous number of people seated in a concert hall, but rather a family group circled about the radio receiving set. Programs must be adapted to this type of audience. To quote Frank A. Arnold: "Things that one might say in print, or lines that an actor might utter on the stage, could not be permitted in a program coming boldly from the loud speaker before a small select group."

This fact, however, instead of being a deterrent, has increased the value of right approach and has resulted in a delicacy of contact and fine quality of reference to the advertiser and his product, reacting favorably on both parties."*

The "Family" angle, therefore, is important. A play which in New York is a tremendous success because it appeals to a sophisticated, "ultra modern", audience might not even be noticed in other parts of the country if it went on the "road". So too, a similar radio program would not be successful in a national broadcast. Universality of appeal to a family group is necessary.

Types of Programs.

There are various types of commercial programs and they can be grouped under five distinct headings. The Institutional program is one in which the name of the Company and the institutional character of the organization are stressed. Such programs are common; the "Cities Service" program is an example. Fantastic programs are those applying to products where the thought of Romance and Historical themes

*"Technique of Broadcast Advertising",
Published by National Broadcasting Co., Page 19.

This fact, however, instead of being a detriment, has increased the value of right approach and has resulted in a delinquency of contact and this quality of reference to the advertiser and his product, resulting favorably on both parties."

The "family" angle, therefore, is important. A play which in New York is a first-night success because it appeals to a sophisticated, "hippie" audience might not even be noticed in other parts of the country if it went on the "road". So too, a similar radio program would not be successful in a national broadcast. Universality of appeal to a family group is necessary.

Types of Programs.

There are various types of commercial programs and they can be grouped under five distinct heads. The Institutional program is one in which the name of the Company and the Institutional character of the organization are stressed. Such programs are common; the "Citizen Service" program is an example. Public service programs are those applying to problems where the thought of benevolent historical forces

may properly be used. Personification programs are ones where personalities are used to identify the product. Feature programs are those where the program and product are identified or featured by the use of outside artists. Finally, we have Dramatic programs, wherein the product is such that it can be dramatized.*

Evening commercial hours now on the air can be put, generally speaking, in one of three classes:

Studio programs
Name programs and
Serial programs.

The A. & P. Gypsies are an example of the Studio program. The Texaco program with Ed Wynn is an example of the Name program and Amos 'n Andy are an example of the Serial program.

The Studio program is built around an orchestra, accompanied by soloists. It is the oldest type of program and grew out of the sustaining program. The sponsor identifies himself with the program by naming the performers after his company or products. For example, we have the "Ipana Troubadours" and the "Cities Service Cavaliers". The weakness with this

*Adapted from "Commercial Broadcasting" by F. A. Arnold, published by National Broadcasting Co., Page 10.

type of program is that one is very much like another. They are not distinctive.

With the arrival of the depression, sales were harder to get and the advertiser started to go out and get big names from stage and screen to liven up his studio program. This gave rise to the Name program. The Chase and Sanborn hour is an example. Formerly, this Company broadcast a choral concert which had no particular individuality. Now they offer Eddie Cantor with better results. The Serial program seems to be what the public wants at the present time. I've already spoken about "human interest", and the programs of this type are extremely popular.

A research by the Crossley Radio Company revealed that in April, 1932, of the six most popular programs on the air, five of them were serials. The Crossley ratings follow:*

<u>1931</u>		<u>1932</u>	
Amos 'n Andy	Serial	Amos 'n Andy	Serial
Lucky Strike	Name	Chase & Sanborn	Name
Fleischmann	"	Eno Crime Club	Serial
Tastyeast Jesters	Studio	Sherlock Holmes	"
General Electric	"	Rise of the	
Chase & Sanborn	Name	Goldbergs	"
Soconyland	Serial	Myrt & Marge	"

*Fortune Magazine's Reprint
 "Radio Advertising-An Appraisal",
 Sept., 1932.

<u>1931</u>		<u>1932</u>	
Palmolive Revelers	Studio	Fleischmann	Name
Coca-Cola	Name	Seth Parker	Serial
Camel	"	Voice of	
		Firestone	Name
		Sinclair	
		Minstrels	Studio

The Electrical Transcription.

A new type of program is the "electrical transcription". Transcriptions are made by recording a "live" program on a record, making copies of the "master" record, and re-broadcasting these copies from as many local stations as the transcription broadcaster wishes to use. This type of program accounts for more than 10 per cent of the business. One of the outstanding advantages offered by the recorded campaign is flexibility of coverage. The advertiser is able to select strategically located stations that will best serve his purposes, taking into consideration not only the location and power of the various stations involved, but the matter of station prestige as well. Electric transcription enables the advertiser to adjust his market, like choosing newspapers only in the territories desired.

Another advantage of this type of program is the standardization of time. Despite differences in

time - Eastern, Central, Pacific Coast, etc. transcriptions can be placed at exactly the time desired in a certain territory. In addition, talent for these programs is engaged by the day and since a number of programs can be made daily, a definite economy is effected.

The chief disadvantage is using Electrical Transcriptions is the mechanical disadvantage involved. Many transcriptions can be distinguished from an original rendition by the average listener. Furthermore, the Federal Radio Commission requires that all Electric Transcriptions be announced as such.

For all practical purposes, however, recorded programs may bring the listener as fine and faithful a reproduction of the music or the speech as a direct broadcast, if the transcription is properly prepared, and if the pick-up equipment at the station is right. Transcriptions can be used whenever the networks are inadequate. The basic networks of the N. B. C. Red Chain and Columbia include twenty-one stations. If an advertiser wants to

cover only nine cities he can use the recorded program. On the other hand, the largest number of stations which can be secured on a chain is seventy-nine. Some advertisers want more than that and their only answer is the use of the transcription.

Chain versus "Spot" Broadcasting.

The rise in popularity of the electrical transcription has accentuated the problem of whether it is advisable to broadcast nationally over a network or through individual stations. The placing of programs on individual stations is known as "spot broadcasting", and it is to be differentiated from chain broadcasting or the release of a single program over a network. The practicality of using "spot broadcasting" depends upon the efficiency of the electrical transcription as a method of broadcasting. Without transcription, the mere cost of talent, if the program were presented by different talent units on each station, usually would make spot broadcasting impossible. The mediocrity or unavailability of certain types of talent in many cities

is another difficulty. Therefore, it is easy to understand why spot broadcasting did not develop extensively before the perfection of electrical transcriptions.

There are three types of non-transcription programs used under spot agreements. The first is the announcement. Plain commercial announcements are not accepted by networks, so that an advertiser who wishes to use them must contract with individual stations. These programs vary in length from a half minute to five minutes and may be sandwiched in between network or studio programs. The second type of non-transcription program on spot arrangement is one in which the advertiser sponsors such services as weather reports, time signals or sport summaries. The third type is the co-operative participation in the independent station's cooking school or home economics hour, etc. In this case the individual station supplies the entertainment and commercial message.

If an advertiser wishes to send his message to the entire country he has the choice of three

national networks, offering him coverage in many trading areas, and so situated that no matter which chain he chooses, there is scarcely a county in which his program cannot be heard under normal conditions. If the advertiser's campaign is sectional he is also able to find a network closely paralleling his own activities. For example, the Yankee Network in New England.

The coverage units offered by the chains are also flexible. Almost any moderately compact list of stations may be chosen. In addition, where no satisfactory network exists, the advertiser can make one. He can choose his stations and arrange to have these stations linked by telephone to broadcast a program originating at one of them. In this case, the stations must be close together or the line costs are prohibitive.

From the above, it might seem that the advertiser, if he has the slightest preference for "live" broadcasts as against transcriptions, would use chain broadcasting. There are many situations, however, in which the use of spot broadcasting is

preferable. When a manufacturer desires his dealers to pay a portion of the radio cost, he must use the dealers' local station. From a national standpoint he might be well satisfied with the coverage of Portland by a Boston station, but experience has shown that it is the exceptional dealer who is willing to pay a share of the broadcasting cost in another city. Many advertisers want to identify the broadcast with a local dealer, even though they are paying the entire cost themselves. Here again spot broadcasting makes possible local identification similar to newspaper advertising.

Sometimes the nature of the program itself determines whether or not it shall be produced by spot or chain arrangement. For example, the broadcast of the Sistine Choir on Easter Sunday owes its attractiveness to the fact that it is being heard direct. Therefore, network production is necessary in this case.

From the standpoint of talent costs, spot broadcasting is generally more economical than chain

broadcasting. Whether this saving reflects itself in a saving on the total cost of the program depends on the number of stations involved. If a large number of stations are used, the cost of recording and record manufacture often offsets the talent saving. Whether spot broadcasting is more economical depends then upon the coverage desired. Analysis has shown that in densely populated areas network broadcasting is more economical, whereas in more scattered markets spot broadcasting is cheaper.*

Both network and spot broadcasting are necessary if the radio medium is to meet the needs of various advertisers. The wise radio advertiser is the one who chooses the method of broadcasting best suited to his own requirements.

The Place of Advertising in the Program.

Under the present system of broadcasting, where the entertainment offered is free to the listeners, the only revenue obtainable by the station is through the sponsor or advertiser. The latter, who pays for the program, automatically becomes en-

*Adapted from "Advertising Agency Looks at Radio", published 1932, chapter 11.

titled to a proper amount of advertising in return. That portion of a program set aside for the mention of the advertiser and his product is known as "Commercial Credits". This must be distinguished from that program part known as "Program Continuity", which is that part of the program conducted by the announcer. This portion has to do with the main features of the program; that is, describing and interpreting them.

Advertising in the First Radio Programs.

It is interesting at this point to briefly consider the development of the Commercial Credit. In the beginning of Broadcasting, the first sponsored programs little emphasized this portion of the program. Advertisers who sponsored programs were looked upon as public benefactors. During their presentation, mention was simply made of the fact that the entertainment was provided through the courtesy of "so and so". In fact, at that time, a set of rules was formulated by station WEAJ to govern commercial or sponsored programs as follows:

"First:- The program of entertainment suggested by the advertiser must be in every way up to standard set by the broadcasting station for its own sustaining programs.

- Second:- The advertising message of the sponsor should be confined, as far as possible, within reason, to the mention of his name and the product that he is advertising.
- Third:- No direct selling or quotation of prices is to be allowed under any circumstances.
- Fourth:- Failure to observe this condition or strenuous objection on the part of the listening audience to this type of program would give opportunity for the broadcasting company to terminate this arrangement."*

Advertising in Today's Programs.

During the last few years, commercial broadcasting has developed rapidly. There are many more programs on the air and a greater variety of them. Naturally, many of them are carrying more advertising in their continuity than was common in the earliest programs. To quote Howard Angus in "Broadcast Advertising" magazine: "Six months ago a study of commercial programs revealed that 10 per cent to 15 per cent of their time was given over to commercial announcements. Whether we like it or

*"Broadcast Advertising" by F. A. Arnold, published by John Wiley & Sons, Inc., 1929, page 71.

not, broadcasting is now being used by practically every advertiser on the air for hard, direct selling.* It is evident that the commercial announcement is viewed in a new light nowadays. To be more specific, it is now possible to make direct selling announcements over the air, to make sample offers, and to quote prices.

The last named innovation came but recently and removed the last barrier to complete freedom in radio copywriting. The Columbia Broadcasting System allows price quotation but requires that advertisers who quote prices must limit their total sales talk to one-tenth of the total broadcasting period. Price quotations are limited to two in fifteen minute programs, three on thirty minute programs and five on sixty minute presentations. There is still a ban against quoting prices during evening hours, but the advertisers are successfully evading the issue by indirect price announcements. For example, on the "Robert Burns Panatela" program, it is announced that the cigar can be bought "for the smallest silver coin

*"Broadcast Advertising Magazine",
December, 1931 - page 8.

in circulation." Therefore, it seems to be only a matter of time when the direct price announcement will be allowed in the evening.

The rise of direct selling over the air does not necessarily constitute a nuisance. To quote from Fortune Magazine of September, 1932: "About 64% of air hours are composed of sustaining programs (which have no sponsor and therefore no commercialism) so that the actual commercial air content is one-fifth of only the remaining 36%. (The average program is one-fifth sales.) As one-fifth of 36% is 7%, it follows that 93 radio minutes out of 100 are free from selling efforts. So even if this 7% were an unmitigated nuisance the audience probably could stand it."*

How to Present your Commercial Announcements.

Despite the changes enumerated, the correct technique of handling the commercial announcement or commercial credits part of a program has not changed. The basic principles of effectively advertising a product are the same. The ideal Commercial Credit confines itself to the minimum

*Reprint "Radio Advertising-An Appraisal", dated September, 1932, Fortune Magazine.

number of words necessary to acquaint the audience with the essential facts relative to the advertiser and his product. It is necessary to avoid annoying the pleasure seeking listeners by unnecessarily repeating advertising material. There is a proper place for advertising in a program and a correct way in which to present it. These correct positions we will endeavor to occupy.

The first opportunity for the advertiser to inject advertising into a program is offered in the opening announcement. Often, at this point, the audience is assembled waiting for the program to begin. A reasonable amount of introductory advertising will be accepted by an audience in a friendly manner. The most important factor is that they are attentive; something is about to begin. This is a good opportunity for the advertiser, but he must be sure to handle it correctly. If he fails at the beginning, he is not likely to again obtain his audience in a like receptive mood.

A second opportunity is offered to the advertiser in connection with the fifteen minute break

in the program required by the Federal Radio Commission for statement announcements. Here a brief reference to the advertiser is possible. A lengthy speech is out of the question. The reference should be more or less of a reminder. In an hour program, each fifteen minute break may be utilized or not, depending upon the desire of the advertiser.

The closing announcement presents the advertiser with another advertising period. Brevity is desirable here also, because there is often a let-down after the presentation of a program. However, a good entertaining program will be enjoyed by listeners and more lengthy references are possible since goodwill toward the sponsor of the entertainment will be felt.

Commercial announcements, once the program is underway, sandwiched between musical selections, for example, are in bad taste. The audience resents such interference. In thirty and sixty minute programs, the best system to follow, it seems, is to make the half-way mark in the program the most im-

portant advertising spot. Interest is built up in the opening announcement and a graceful exit accomplished in the closing announcement. The potent and effective advertising is best done then in the middle of the program. This does not mean that a lengthy talk is here possible. It does mean that a selling talk is possible.

What to say in Commercial Announcements.

As regards the content of these advertising messages, known as commercial announcements or credits, something should be said now. It is necessary to tell a complete message delicately, without offense, and at the same time effectively. In the words of Herschell Hart: "Write your announcements smoothly; give them that human touch that inspires friendliness and be as lavish with your short connecting words as you are with white space in well written black and white ads. Write them so that they can be delivered smoothly, easily and convincingly. ---- The moment the listener feels you are giving him too much "apple-sauce" -- look out!"*

*"Broadcast Advertising" Magazine,
September, 1932 - page 11.

When sponsored programs first came on the air the advertiser found that he could not entertain and sell at the same time. He made his advertising as brief and as quick as possible. Still, he felt that he was not getting his money's worth out of the medium. Therefore, he began to shout advertising arguments into the ears of the public. This attitude was not satisfying because the public resented interference with their entertainment. The solution is to make the commercial announcement as interesting as the entertainment it displaces. This calls for expert and capable work, but it is necessary for successful use of a great advertising medium.

Roy C. Witmer summarizes the problem, thus: "I think that most of you will agree that too many commercial programs are too stereotyped, consisting in great measure of a musical, dialogue, or dramatic program, bounded on both sides by so-called commercial credits which are often quite out of harmony with the entertainment element and in consequence not unlike a good picture, effect of which is nullified by a poor frame. The peculiarities of

radio afford an opportunity for the application of - shall I say - smartness, and I think that one of the most clever things only occasionally, but always possible, is to make the so-called advertising or commercial credits in a presentation at least equal in entertainment value, to the program itself. That is using Radio to its fullest extent."*

Mr. Witmer gives the following essential questions to be asked of all commercial announcements:

- 1) If straight commercial announcements are used, do they give the listener some interesting and worthwhile information about the product?
- 2) Do they tell the story in a pleasant manner?
- 3) Are they positive or do they have a tendency to belittle a competitive story?
- 4) Do they ring absolutely true?
- 5) If you were calling on the listeners personally, would the same story be used in the same way?
- 6) Are they sufficiently clear that the layman can understand them?
- 7) Are they in good taste?
- 8) Does the commercial part of the program harmonize in spirit and tone with the rest of the program?*

*"Applying the Singularities of Radio", published by National Broadcasting Co., 1932, page 11.

Apply the above questions to your commercial credits and if they fulfill the requirements enumerated, you may be sure that you have a commercial announcement which will be non-offensive and very effective.

Copy for the Ear.

Radio advertising copy must be more indirect than any other sort of printed publicity. Radio closely resembles outdoor advertising because the sense impression it registers on the prospect is a fleeting one. A million people may be listening to a program, but the amount of material you can make them absorb at any one time is comparable with that which is embodied in a good outdoor display.

Commercial broadcasting might well be termed "indoor advertising". Some form of entertainment - comparable with a good illustration - must be used to attract listeners to tune in on the program. This attention-getting feature may be an orchestra, a famous singer, a dramatic sketch, a noted speaker or a stunt broadcast of some sort.

The program's selling copy must be simply worded and interesting. It must be long enough to tell

a complete story but short enough so that no listener will become bored. The copy must be written in conversational style; the announcements must talk to people as they are accustomed to being talked to. The announcements must sound as if they are being spoken and not read.

Good radio copy will never look well on paper. Repetition of words and phrases is almost always necessary in order that the sense of the announcement may not be lost by the listener. An extremely simple style is necessary so that no listener can fail to grasp the full meaning. It is well to remember that part of the success of broadcast advertising is due to the fact that it enables the advertiser to reach a number of illiterates who never read printed advertising copy.

Talking down to a portion of the audience is another pitfall to be avoided. Nothing will make a listener tune out more quickly than the impression that some commercial concern is "high hatting" him. Akin to high-hatting is the bad habit of patting your product on the back. Better to say half the truth about your product's good points than have

your audience snicker and fail to believe you.*

Launching the Campaign.

We can now turn to the advertiser who is desirous of using broadcasting as an advertising medium. Let us assume that the product of the prospective advertiser is suited to broadcasting, that its quality and name are well known to the public. This advertiser wants to start Radio Broadcasting and chooses a chain over which to advertise his product.

The advertiser must have a definite objective in view, and the problem is to find a place where broadcast advertising can be helpful and productive. Conferences between the sales department of the broadcasting station and the advertiser and his agency are necessary. Generally the advertiser presents a resume of his previous advertising campaigns via printed media and individual samples of his advertisements and the results obtained. This gives the station an idea of the tone of the advertiser's past efforts and an indication of the type of work he desires. In addition, the advertiser makes known his plans for his next national campaign which is being

*Adapted from "The Advertising Agency Looks at Radio", Published by Appleton & Co., 1932, Chapter 6.

developed and in which broadcasting is to play an important part. I choose to make Radio a part of a general campaign because this procedure is usually followed by advertisers. The use of Radio alone for advertising purposes is seldom tried. It is at its best when advertising a product already known to the public.

After several conferences and discussions a program outline is evolved which is in line with the product to be advertised and the potential audience. When this sample program is sufficiently developed to be given an audition, it is presented to the planning board. It is at this stage, in the "rough" and subject to alteration. Criticisms and suggestions are made by the planning board and after revision a second audition is presented before the interested parties. This sample program is also subject to change, but finally a program is made which is satisfactory to those concerned in every respect. With this first program as a lead, it is customary to make up three or four programs in advance of the initial broadcast.

The program material is now well underway. It

is necessary, at this time, to select the time for each program. The selection depends on the audience desired and this has been discussed in an earlier chapter. If the product being advertised is a household appliance, morning broadcasts are best suited to it. Pure entertainment programs are best presented in the evening, and so on. The length of the program is another important consideration. The question is more or less an arbitrary one, but if you are going to have a long program, try to make it interesting and with enough attention value to warrant its length.

A correct procedure has been followed in determining the type of program, the place of advertising in it, and the time at which it is to be presented to the public. A reputable broadcasting station has been chosen and the length of the program determined. Important considerations remain untouched, however. The first of these is, how is the public going to know about your program? Having taken all the preliminary steps with careful, due consideration, it would be a tragedy if the potential audience remained ignorant of the entertainment in store for them.

Program Publicity.

This difficulty is overcome by giving the program ample publicity. Any advertiser who does not set aside a certain sum for publicizing his program is losing the greatest single opportunity for building an audience.

Newspapers, magazines and other forms of advertising must be used by the program sponsor sufficiently in advance so that the public is aware of the time of the broadcast. From this it can be seen that broadcasting is cooperative and not competitive with newspapers. Broadcasting contributes huge amounts of lineage to newspapers everywhere.

"It has been stated that the total figures for 1928 of the twelve standard size newspapers in New York City, show two and one-half million lines of radio advertising, bringing this into third place in the groups of class advertising; the first being Automobile, and the second Amusement."* According to E. P. H. James: "Last year, the radio and phonograph industry spent \$16,000,000 in national newspaper advertising and \$6,000,000 in national

* Reprint from "Commercial Broadcasting" by F. A. Arnold, published by National Broadcasting Company, Page 7.

magazine advertising."*

The usual procedure is for the advertiser to include mention of his radio programs in his magazine and newspaper advertisements. Sometimes the radio programs are made the central theme of the Company's printed offerings. The Texaco Oil Company has lately done this in connection with their Ed Wynn program. By the same token, newspaper and magazine copy can be referred to over the same Company's radio program. For example, the radio "copy" might suggest to the listeners that they read the next days paper for further details.

It is good policy, when advertising a program in the newspapers, to put your advertisement on the radio page. This is called "spotlight" advertising and is very effective because radio listeners are interested in this page and read it daily to get information concerning programs.

Radio versus Newspaper Advertising.

There has been some question in the past, as to the effect of radio advertising upon newspapers. The answer seems to be that each medium has a definite,

*"Re-Sale of Broadcast Advertising",
Published by National Broadcasting Co., page 6.

specific purpose in advertising and each has well-defined limitations. They do not interfere with one another and are very well adapted to cooperation, as is evident. A comparison between radio and newspaper advertising expenditures may not be amiss at this point. Expenditures of leading companies follow:

A COMPARISON: RADIO VS. NEWSPAPER ADVERTISING*

	<u>1931 Radio</u>	<u>1931 Newspapers</u>
Lucky Strikes	\$1,605,092	\$24,908,653
Cremo	1,168,254	2,859,330
Pepsodent	1,438,327	1,018,990
Camels	1,245,336	16,472,202
Standard Brands	1,273,211	4,144,180
Quaker Oats	1,180,132	121,857
Atlantic & Pacific	914,606	18,138,566
Colgate-Palmolive-Peet	743,465	2,100,668
General Foods	582,603	4,136,431
General Mills (Gold Medal)	521,234	101,133*

In further estimating the effect of radio advertising on newspapers, a survey was made among nineteen national advertisers. Sixteen of them reported that

*Reprint from Fortune Magazine,
September, 1932.

they had not reduced their advertising expenditures in publications to take care of radio. The other three reduced their publication expenditures in order to use the radio medium.**

Radio and Newspapers as advertising media are very well adapted to work hand in hand. The Newspapers have given Radio great publicity, while Radio has contributed many lines of advertising to the Newspapers and has been a circulation builder. The limitations of Radio, already referred to, which are inherent in the medium, assure that the microphone can never supplant the printing press.

The National Broadcasting Company states:

"There can be no conflict between broadcast advertising and print, because there is a difference in function. They are cooperative, rather than antagonistic. They draw attention to each other. They form the sides of a triangle, the base of which is sound merchandising. Besides furnishing the ear appeal, which makes the mental impression complete, radio assists in selling space copy. It coordinates without encroaching on the older preserves."*

**Reprint from Fortune Magazine,
Sept., 1932

*Adapted from "Radio in Advertising" by O. E. Dunlap,
Published by Harpers, 1931, page 27.

The Media Records' survey further emphasizes this point. In 1931, there were 343 radio network sponsors who spent \$35,536,148 for broadcast time. In the same year, the same advertisers spent an estimated \$75,281,938 in newspapers. It clearly illustrates the point that the big air advertisers are also the big publication advertisers, and that the two mediums are supplementary.*

There are some who predict that when television arrives, radio will supplant newspapers; for at this future time radio will be able to advertise with both sight and sound. The result is problematical and uncertain.

The Radio Appropriation.

In discussing the relations between newspapers and radio, I have listed the expenditures of certain companies in broadcasting advertising. This brings up the question of how much of the advertising appropriation should be devoted to radio. No one can specifically state that a definite percentage of the advertising budget should be devoted to radio. Some advertisers allow 75% of their budget for radio and others hold it down to as low as 10%.

*Adapted from Fortune Magazine's Reprint
"Radio Advertising-An Appraisal", dated
Sept., 1932.

Thomas F. Logan, at a convention of the American Association of Advertising Agencies, said: "Let me say right here that, despite the great reliance we place on broadcasting as a new sales force in American business, we would not recommend to any advertiser that he place all or any large proportion of his advertising expenditure in this new medium. The time may come when some advertisers can profitably use radio exclusively, but we have no data today that would justify such a policy. Broadcasting must be an adjunct to printed salesmanship - and it is a mighty powerful adjunct."*

As a matter of fact, radio appropriations comprise 8 cents of the United States advertising dollar.**

The costs of advertising by Radio for an individual campaign can be determined by studying the time costs of whatever stations are chosen in the Standard Rate or Data book or in the rate cards printed by every station. Added to these

*Radio in Advertising" by O. E. Dunlap, published by Harpers, 1931, page 37.

** Fortune Magazine's Reprint, "Radio Advertising-An Appraisal", dated Sept., 1932.

costs are the talent costs spoken of previously which run from 25 to 50 per cent of time costs. The costs for different campaigns will vary. For example, chain broadcasting has a different table of costs from spot broadcasting.

It is necessary, in compiling the cost of a prospective campaign, to take up each part of the proposed plan and logically consider the facts relative to costs. Publicity, for instance, must be considered. At first sight it may seem that Radio is an expensive medium to use, but when the costs are broken down into the cost per individual listener, it will be seen that costs are low due to the great circulation possible through the use of Broadcasting.

Sustaining Interest.

Holding the audience from week to week and sustaining interest in the program must now occupy the attention of our advertiser. The unseen audience will listen in on a new program because such a program has a special interest of its own. It is appealing because of its very newness.

There is no guarantee, however, that the first night audience will continue to listen in on successive broadcasts. It is necessary for the advertiser to hold the first nighters if he can do so. This means hard work and intensive program building, but it is not impossible, as is evidenced by the number of programs which have continued year after year with well defined success.

Novelty and innovation are necessary for program success, and it is a mistake to map out a long series of programs which are similar and stereotyped. They may become boring and the initial interest will wear off. As an offset to monotony and loss of interest, some advertisers resort to the "rotation of programs". This consists in changing the time of the broadcast after a certain period. Instead of adhering to an established time schedule with a regular following of listeners, the broadcaster shifts the time to another day or another hour in the belief that a new audience will be attracted.

There are arguments for and against this

procedure. For example, if the listeners like a program, they will form the habit of looking for it at a regular time each week, and not finding it, they will be disappointed and take it for granted that the advertiser is no longer broadcasting. This can be somewhat overcome by announcing the proposed change over the air several weeks in advance. In this way the advertiser may induce interested listeners to follow his program at the newly appointed time, and at the same time cultivate an additional following by interesting new listeners who had never heard the program before over the former time schedule.

Rotation of programs likely attracts a greater mass audience, but an established time schedule is better if the advertiser wishes to appeal to a specific type of listener week in and week out. It depends upon the objective of the advertiser which method is satisfactory. It is often necessary to rotate the program until you find the time schedule which is most fruitful for you and your product. Having found it, stick to it and rely upon ingenuity, variety and novelty to hold your logical audience after the first performance.

Audience Mail

In order to sustain interest, it is necessary for the advertiser to be in constant touch with the audience. He must keep his finger on the public's pulse, as the saying goes. The obvious way to accomplish this is by encouraging the listeners to write in to the station, or advertiser, about the program. In many instances audience mail runs into the hundreds of thousands. It is good policy to acknowledge every bit of mail received, regardless of its value, because this practise develops goodwill and solidifies relations between the advertiser and the listeners. It is possible to devise process letters which can be sent in answer to the listener's mail, and it is good policy for the advertiser to encourage the dealer in the particular town from which a letter comes to also write personally and offer his services.

E. H. James of the National Broadcasting Company says: "There are many ways of handling listener mail. It has been found that in general the most successful formula is to include a reference to the program, and to utilize the opportunity to

inject a short, inoffensive and well-planned selling talk."* The listeners know what they want, and their criticisms and suggestions concerning a program will be valuable to the advertiser for he can then revise his program to suit the public taste.

The most valuable response from listeners is that which is spontaneous, naturally. It is possible, however, to induce the audience to write in by making sample offers or by directly asking the listeners their opinion of your program, and for their suggestions for improvement.

Timeliness in Programs.

It is valuable to consider also the element of timeliness in programs. By this is meant the linking up of the program to some national or historical event of importance. For instance, a Thanksgiving Day program or a Washington's Birthday program. The American Radiator Company ran a series of weekly programs based on the lives of famous men whose birthdays occurred during the week of the broadcast, which featured them, and these programs were very well received. Great sporting events, aeroplane flights and political events can

*"Radio in Advertising" by O. E. Dunlap,
Published by Harpers, 1931, page 195.

be utilized in the same way. There is a news element to them which is a valuable asset in advertising because of its interest to listeners.

Programs for Women.

Every week-day morning and most every week-day afternoon finds sponsored quarter hours filled with broadcasts on cooking, child health, beauty, etiquette, gardening and every other topic of interest to women. Indeed daytime programs closely resemble the special articles in an everyday women's magazine.

These morning service programs seem to be the logical type for products whose chief appeal is to women. Mornings, and to some extent, afternoons, are women's working time. Any talk or instruction on a household subject belongs within their working day.

Women do not mind having a product mentioned, if the reference is made in connection with something that helps them with their problems. If they appreciate the program, they feel no resentment at hearing the name of a soap mentioned in connection with washing directions. Authoritative

washing directions are a help to women. The advertising part of women's programs is subject to the same rules as the same part of a regular program.

Women want to know what is newest and most correct. No matter in what circumstances they may be they like to impress. What is more, women take their personal or household problems seriously. Whether the program is on fashion, cooking or beauty, it must be simple, direct and interesting. Sincerity is all-important.

The programs which seem to be most firmly entrenched in the minds of daytime listeners are the ones presented six times weekly. The lowest in impressiveness are the once a week offerings - so questionnaires have shown. These results differ from conclusions derived in surveys on evening programs. The latter have held their audiences more by size and length and feature, rather than by frequency.

Daytime "time costs" are half the amount charged in the evening and daytime talent is less than evening talent. In addition, the cost per listener reached is extremely low so that an adver-

tiser with a special interest in women will do well to consider the radio medium in daytime hours.

Summary.

The prospective radio advertiser must carefully plan his campaign. Having made sure of the possibilities of this new advertising medium in the promotion of his product, and having justified his right to use Radio, it is necessary that the advertiser thoroughly construct and arrange a suitable program. Certain definite requirements regarding the program must be met and the place of advertising in the program carefully chosen. The peculiarities of radio and transmission technique should be studied. Finally, attention must be directed toward the time and length of the program, the choice of the station list and the audience response.

CHAPTER 3.

THE EFFECTIVENESS OF RADIO CAMPAIGNS.

The actual effect of a broadcast campaign depends on a number of factors. Distribution of the product advertised must be completed or well under way. The program must be thoroughly merchandised for the consumer and to the trade also by methods which will be discussed immediately.

Merchandising the Campaign.

When a radio program has been put on the air, the work is by no means finished. A "resale of broadcasting" is necessary. This is a process whereby the distributor and retailer, of the company advertising, are made aware of the value and purpose of the company's programs. By means of booklets, window cards and circulars these associates of the advertiser are kept in touch with program events and they can pass along the information to their customers. Advertising material concerning the programs is also given to dealers, and the latter can mail them out to people on their mailing lists.

F. A. Arnold says: "Radio has created more direct mail material than any other medium that

has come into national recognition within the last quarter of a century."*

In the early days of Broadcasting, little attention was paid to re-sale of radio advertising. When its advantages as a selling medium were realized, however, merchandising plans in conjunction with radio campaigns began to be formulated. Direct mail, in various forms, figures in these merchandising policies. Before notifying the public of a new program, the advertiser takes care to thoroughly acquaint the "trade" in advance of his plans. The well-prepared broadcast creates goodwill and acceptance; the good merchandising plan converts goodwill into action at the store. Radio can't be left to depend upon its entertainment value alone to sell goods. It must be entertainment, but it must also be advertising, if it is to justify its cost. To do its best work in selling a product, every possible assistance should be called into play - in short, it must be merchandised.

*"Planning a Campaign of Broadcast Advertising", published by National Broadcasting Company, page 27.

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E. H. James, Sales Promotion Manager of the National Broadcasting Company, lists the following parts of a merchandising campaign in conjunction with a radio campaign:

- 1) Speeches and presentation of the advertisers' broadcast artists at sales meetings and conventions.

This practise will create interest in the program among the personnel of the company.

- 2) Details of the program and future plans can be made a part of the salesmen's portfolios.
- 3) Dealer Announcements are important units. They can be of three kinds. One is a complete description of the advertising campaign, showing the place of radio occupancy. The second type outlines the broadcast campaign and can be used as a window sticker so that it will reach both dealer and consumer. The third type is a small weekly bulletin to the dealer which may contain excerpts from listener mail or press clippings and the like.
- 4) The House Organ can be used as a means for illustrating the broadcast campaign with pictures of the studios or entertainers. This helps to accomplish the very necessary task of

interesting the personnel in the company's plans.

- 5) Newspapers present an ideal means of merchandising a program, especially in specific areas. This may take the form of a general newspaper campaign or the form of local advertising inserted by dealers, generally from plates supplied by the advertiser.
- 6) Display media, such as posters and car cards, at strategic points helps to keep the public aware of the advertiser's entertainment efforts in its behalf.
- 7) Window displays of varying types link the consumer and the advertiser at the point of purchase and help to weld mutual goodwill.
- 8) Counter displays may revive a half-forgotten buying motive, generated by a program which the consumer heard and liked.
- 9) Direct mail to the consumer, serves to get initial listener interest or hold it.
- 10) Booklets of interest to listeners or samples may be offered free over the air and serve to complete a merchandising campaign.*

*Adapted from "Radio in Advertising" by O. E. Dunlap, published by Harpers, 1931, page 190.

The merchandising methods just enumerated are an important necessity in radio advertising work. There is a "tie in" between radio advertising and the printed advertisements of a company if the merchandising program is carried through correctly. It is another evidence of radio's peculiar adaptability to cooperative work with other forms of advertising.

Does Radio Advertising Pay?

The question in which the advertiser is most interested concerning advertising media is - Will it Pay? Of course, the answer depends upon what the advertiser is seeking. In general, all advertising is for the purpose of obtaining Goodwill, Publicity for your product or Increased Sales, either separately or altogether. Getting back to broadcasting, it will be seen at once that it is especially suited to advertisers whose objective is Goodwill. Entertainment is given free of charge to the public and an intangible bond between the listeners and the sponsor is readily established. In regard to Goodwill objectives broadcasting will pay.

Second, the medium is very well adapted to ob-

taining product publicity. Product identification can be established as readily over the air by distinctive programs as by trade-marks in printed advertisements. Proper program building takes care of this. The third question, that of increased sales, is the consideration which most interests the majority of radio advertisers, as is natural. It will be discussed directly.

Checking Results.

The testing of the effectiveness of advertising is a comparatively simple matter when printed media are utilized. Printed advertisements can be "keyed". In the process of "keying", reply coupons are attached to advertisements. There is a number placed on the coupon in every advertisement in a certain magazine, and a different number on the coupon of the same advertisement in a different magazine, and so on. Different ads in the same magazine and the same ads in different magazines are thus identified. In this way the advertiser knows exactly how many replies and how many sales come from every advertisement, and the effectiveness of each advertisement and each

publication can be determined.

The effectiveness of Radio, as an advertising medium, cannot be determined in such an exacting fashion. The offer of a sample, a booklet or souvenir to listeners who request in writing, serves as Radio's coupon. The number of letters received is some indication of the size of the audience in tune with a particular program. However, the final success of a campaign is not audience mail, because this is largely dependent upon what offer is made to the listeners during the program. It is rather the reaction evidenced through dealers, salesmen and other distributive organs, that is the criterion.

It is impossible to give any one formula for testing the value of broadcast campaigns. For again, the purpose of the advertiser in going on the air must be considered. The measure of success is in the hands of the advertiser himself, because he can definitely determine whether or not the use of Radio has paid him. If he has assigned a definite selling job to Radio, it will be easy enough to check results by watching sales and by surveys and questionnaires, determining what percentage of them are due to Radio.

If the advertiser's purpose is the obtaining of an intangible result like Goodwill, listener mail will give an indication of success.

The Elder Survey.

Many general surveys have been made to test Radio's effectiveness. The most significant of these was made for the Columbia Broadcasting System by Professor Elder of the Massachusetts Institute of Technology. The survey set out to obtain and tabulate a list of the brand-name products used in 14,000 United States homes, together with information as to whether the users had or did not have a Radio. The Professor believed that the people who did not have a Radio were exposed to all types of advertising, except Radio. Therefore, differences between the buying habits of the two groups would rest solely on the results of broadcasting. All the subjects questioned were telephone subscribers. The surveyors found the number of times that non-radio owners mentioned "Lucky Strikes", for example, in their replies to the questionnaire sent them. This figure was given a value of 100. Then the replies of radio owners were examined and the number of times they mentioned "Luckies" was noted. This number was given

a rating compared to the arbitrary 100 given to non-radio users.

The same procedure was followed for every product investigated. This explanation does not go deeply into the involved methods used in the survey to make results logical, but the conclusions discovered were strikingly similar. In practically all cases, Professor Elder found that every product which had the benefit of broadcasting was more popular in radio homes than in non-radio homes. Specific results of the survey follow, and charts regarding it appear on the next page.

<u>Broadcast Brands</u>	<u>Popularity</u>	<u>Popularity</u>
	<u>Rating:</u>	<u>Rating:</u>
	<u>Non-Radio Homes</u>	<u>Radio Homes</u>
Pepsodent	100	202.4
Barbasol	100	183.0
Palmolive (Shaving)	100	116.3
" (Toilet)	100	110.8
Lux	100	115.1
Gold Medal	100	122.0
Blackstone	100	166.7
Robert Burns	100	125.0
Crema	100	116.7
La Palina	100	123.2
Camel	100	103.8

	<u>Popularity Rating:</u>	<u>Popularity Rating:</u>
<u>Broadcast Brands</u>	<u>Non-Radio Homes</u>	<u>Radio Homes</u>
Lucky Strike	100	114.6
Van Heusen	100	144.4*

*Adapted from "Advertising & Selling"
Magazine, October 3, 1932, page 27.

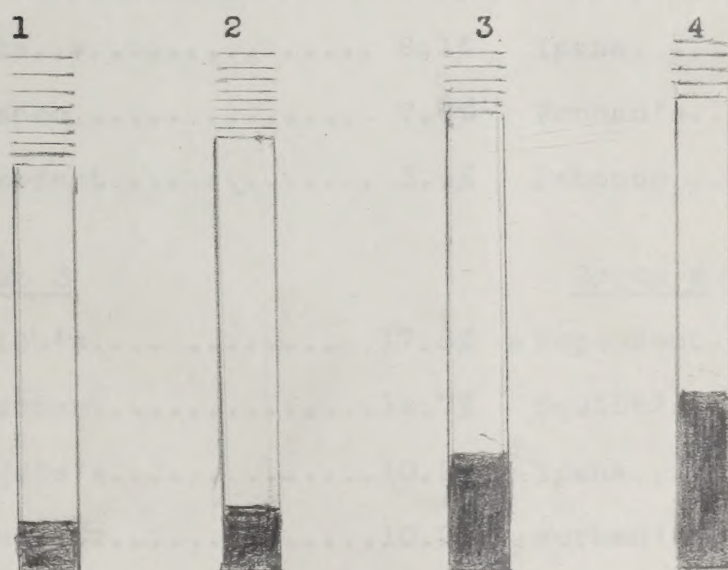
Also

Fortune Magazine's Reprint, "Radio Advertising-An
Appraisal", September, 1932.

- Group 1 - people without sets, or not using them.
 Group 2 - people who listened less than 2 hours daily.
 Group 3 - people who listened from 2 to 5 hours daily.
 Group 4 - people who listened over 5 hours daily.

FIGURE 1.

Purchases of toothpaste brands by groups of different degrees of exposure to radio advertising.



Non-users and users of non-advertised brands.



Users of nationally advertised brands not advertised by radio.



Users of radio advertised brands.

FIGURE 2.

Popularity of leading brands of toothpaste in Boston by groups of homes based on radio listening time. April-May, 1930.

<u>Group 1</u>		<u>Group 2</u>	
Squibb's.....	18.3%	Squibb's.....	29.2%
Colgates.....	12.1%	Kolynos.....	12.6%
Forhan's.....	11.5%	Listerine.....	8.7%
Kolynos.....	9.5%	Colgate's.....	7.8%
Listerine.....	8.8%	* Pepsodent.....	7.8%
Ipana.....	8.1%	Ipana.....	6.8%
Pebecco.....	7.4%	Forhan's.....	3.9%
* Pepsodent.....	3.4%	Pebecco.....	2.9%
<u>Group 3</u>		<u>Group 4</u>	
Squibb's.....	17.5%	* Pepsodent.....	25.4%
* Pepsodent.....	14.7%	Squibb's.....	14.3%
Colgate's.....	10.2%	Ipana.....	13.8%
Ipana.....	10.2%	Forhan's.....	8.8%
Forhan's.....	8.8%	Colgate's.....	8.3%
Listerine.....	7.7%	Listerine.....	7.7%
Kolynos.....	6.7%	Kolynos.....	6.1%
Pebecco.....	4.9%	Pebecco.....	2.8%
Group 1 - people without sets, or not using them.		Group 3 - people who listened from 2 to 5 hrs. daily.	
Group 2 - people who listened less than 2 hours daily.		Group 4 - people who listened over 5 hrs. daily.	

FIGURE 3.

A summary of the Boston results of the Survey
 "Does Radio Sell Goods?" conducted in ten
 cities by Professor Elder of The Massachusetts
 Institute of Technology.....

This summary is included through the courtesy
 of the Columbia Broadcasting System, as a labora-
 tory measurement of the sales-effectiveness of
 programs broadcast over the Boston outlets of
 the Yankee Network.

By determining how many out of every 100 homes
 without radios used each product, and how many
 out of every 100 homes with radios used the same
 brand, Professor Elder found the following gains
 in proportion of users for seven outstanding
 national advertisers whose CBS programs were
 broadcast over these stations.....

Percentage of Gain in Number of Users per 100
 Radio Homes.

(Compared with Non-Radio Homes)

Gold Medal Flour.....3.6% gain	Barbasol Shaving Soap.....60.5% gain
Forhan's Tooth Paste..58.5% "	Crisco..... 3.5% "
Camay Toilet Soap.....24.5% "	Old Dutch Cleanser3.7% "
Van Heusen Collars....34.4% "	

Surveys concerning cigarette advertising offer a good test of Radio, because the latter are sensitive indices of consumer demand since they bought so frequently. There are only four brands of importance and each has a goodly share of the market, at least enough to afford statistical accuracy. In addition, all of them sell at the same price through the same outlets.

The Elder survey revealed in 1931, with "Luckies" on the air since 1928, 14.6 per cent increase in users of this cigarette, in radio homes. "Old Gold", a user of radio in small amounts at different times, showed a 7.3 per cent greater use in radio homes. "Camel", showed a 3.8 per cent gain in users in radio homes when it was on the air. "Chesterfield", at this time, never on the air, was less popular by 5.9 per cent in radio homes than it was in homes without radio.

"The use of a number of cities in this survey brought to light another interesting conclusion. Certain products were advertised in some cities and not in others. Their proportion of use in radio homes was greater only in those cities where

their programs were heard. Squibb's Toothpaste, for example, showed a 23.6 per cent greater proportion of users in radio homes than in non-radio homes in the two cities where local programs advertised it; in the other eight cities, its use in radio homes was 4.3 per cent less than in non-radio homes."*

The results of this survey and others, of which space forbids mentioning, unmistakable show that radio advertising can and does increase sales for its sponsors. In other words, it fulfills the desire and objective of the majority of advertisers.

In specific instances, also, there is evidence of radio's beneficial effect on sales. The "Countess D'Orsay" Perfume Company reported a 25 per cent sales increase in 1932 over 1931 after a year of broadcasting. After starting a broadcasting campaign in 1931, the "Ovaltine" Company reported that January, 1931 sales were 11 per cent better than January, 1930 sales. February sales in 1931 showed an 18 per cent increase over the previous year and the sales in March, 1931 were 58 per cent better than in March, 1930.

*"Advertising & Selling," October 13, 1932,
Page 34.

The "G. Washington Coffee" Company started broadcasting in 1930 and enjoyed the largest business in 13 years. To cap the climax, the 1931 sales were 12 to 20 per cent better than in 1930. Finally, the Eno Salts Company admits that 1931 was the biggest year in its history.*

Fuller and more complete tabulation of results are now being made by national advertisers. Complete results are impossible for goodwill seekers, of course. And for others only a broad comparison of sales records is possible.

The sales of the products just mentioned, however, were so quickly stimulated by the introduction of broadcast advertising that the conclusion of radio advertising's potency is unavoidable. Through similar surveys and investigations it has been found, and I think it will be readily agreed^{by}/the readers of this paper that broadcasting, properly handled, can obtain publicity for a Company and its products. This audible medium can convey and impress a sales message on the minds of listeners at a low cost because of the great circulation. It can secure friendly interest

*Specific Results adapted from Fortune Magazine's Reprint - "Radio Advertising-An Appraisal", dated September, 1932.

and active goodwill toward the advertiser who furnishes good entertainment. Furthermore, radio advertising creates prestige and confidence in the reliability of a product, especially if the program advertising the product is impressive. Finally, broadcast advertising facilitates the effectiveness of the whole merchandising campaign by stimulating the interest of dealers, salesmen and prospective customers.

Radio and the Advertising Agency.

The attitude of the Advertising Agency in the introduction of any new advertising medium is a factor which deserves considerable attention. Broadcasting has developed with such soundness and success that it has won the confidence and support of the majority of the country's advertising agencies. Today, the leading agencies have radio departments and work in conjunction with radio stations to give clients the best possible service. It is only natural that agencies support the radio medium since it adds to their budget by allowing them the full agent's commission on radio business just as newspapers do on business given to them by agencies. In addition, as has been stated,

broadcasting does not depend upon the reduction of printed advertising expenditures for its existence.

An advertising agency consists of a group of men who have developed a skill in advertising service great enough to justify their devoting all their time to this service. These agencies found the correct technique of advertising in magazines, and in all other forms of printed media. Agency members are specialists in advertising of all kinds and now they have turned their attention to the newest advertising medium with the result that definite strides have been made in making broadcast advertising more scientific.

It is necessary that an advertising agency maintain a radio department so that its clients can be advised as to the use of radio in a campaign. If the use of Radio is feasible in the case of a certain advertiser, then it is the duty of his agency to see that broadcasting has its proper place in a general campaign. It is an advantage for an advertiser's radio program to reflect the selling theme contained in his printed advertisements, and the

people who prepare the copy scheduled for the magazines and newspapers can most logically prepare the copy which will be used on the air. The agency has close contact with its clients and can get better results than an outsider in preparing radio copy. An important fact to be remembered is that radio in an advertising campaign calls for more than just a knowledge of broadcasting. A general knowledge of advertising, as well as the knowledge of the specific problems for an agency's clients, is necessary.

The agency with its great store of advertising knowledge, and close contact with users of radio time, and the broadcasting networks with their experience and skill in radio advertising can be mutually helpful and of advantage to one another. Broadcasting chains maintain a program department, an engineering department, a press department, a sales department and talent bureaus. There are also statistical departments which prepare valuable data pertinent to broadcast advertising. The services offered by these various departments are of great help to agencies and should be utilized. The advertising agency and the

service departments of the broadcasting stations should combine to give the radio advertiser satisfaction and complete service.

Radio station WTMJ in Milwaukee, conducted a survey relating to business practises in broadcasting stations, and the policies of advertising agencies relative to Broadcasting, with the following conclusions. In the interest of proper selling, radio stations should take some of the exaggeration out of their coverage claims and speak the truth. Stations should realize that if they expect to sell any volume of time they ought to supply desired information and data to advertising agencies promptly. Agencies should accept billing direct from stations, just as they do from publications and discontinue the practise of allowing special organizations to handle the matter. Radio stations should adopt the methods and policies in effect in publication advertising in dealing with advertising agencies.*

The advertising agency, then, should build up a broadcast division to take care of its radio business.

*Adapted from "Radio in Advertising" by O. E. Dunlap, published by Harpers, 1931, page 350.

This division of the agency should be composed of experts who have a thorough knowledge of general advertising methods as well as broadcasting experience. These men must be program builders, and must understand publicity. In short, they should be able to carry out such a campaign as has been outlined in these pages.

There is no need of a direct radio advertising agency. A tendency toward such a project exists in the radio business at present. A new type of representative has arisen to develop radio programs, and to handle all details incident to its execution. Some of these representatives work directly with the client. The general agency and the service departments of broadcasting stations, however, by working hand in hand, can successfully serve the radio advertiser.

C O N C L U S I O N .

Writing a thesis upon "Radio in Advertising" requires a good deal of study and thought. Favorable and unfavorable opinions regarding this advertising medium must be analyzed and evaluated. The judgments of advertising men and the views of broadcasting experts concerning it must be carefully considered for the purpose of obtaining an unbiased and just perspective of the whole subject. The result of such study and analysis is the formation of a personal opinion of radio advertising based upon reliable data and proven facts.

In these pages, I have traced the rise of a new advertising medium. Its peculiar characteristics were explained and a typical campaign utilizing the medium was outlined. Finally, post-campaign considerations and general questions of broadcast advertising policy were discussed. One must understand that Radio Advertising, during its existence, has been fraught with transition and uncertainty. Policies that were in vogue just

a short time ago have passed by the boards.

The tendency on the part of those in close touch with the medium, however, is to believe that today broadcasting has found itself and evolved a technique that will be lasting, and such a technique I have tried to explain.

The major developments in Radio Advertising since 1930 have been the virtual disappearance of the argument that broadcasting is not adapted to selling. Any sponsor can put enough sales talk into a program to keep him in the advertising business. A weak, far-fetched advertising story will not make sales over the radio or over any other medium. Radio copy, even more than magazine or newspaper copy, should be short and simple for the advertiser is working with a series of sudden flashes rather than with the more sustained illumination possible in publication advertising. Second, there has been a trend away from programs of the studio type into more sensational broadcasts. This is due to the increased competition and possibly because of

the depression, which has placed a premium upon immediate results. In the matter of sets, listeners, hours and days, there has been little change. There are another few million sets, but listening habits remain about the same.

I believe that "Radio Advertising" today is a powerful force in advertising. It is worthy of being classed with magazines, newspapers and outdoor advertising as a necessary consideration in any advertising campaign. It is true that the medium has been credited with a fair share of failures, but most of these have been due to misuse of the medium and not because of any inherent flaw in broadcasting. A noticeable fact in this connection is that many advertisers expect too much of the medium. In the body of the thesis, I emphasized the necessity of careful preplanning and in the majority of Radio's failures the above element has been lacking. It is vitally necessary in any type of advertising campaign to analyze before you advertise.

Many current advertisers do not even scientif-

ically plan their campaigns in printed media. They use the "hit or miss" method of advertising and cannot accurately determine the effectiveness of any of their campaigns because they make no attempt to run test campaigns, or check up on the results of their advertisements. Because the printed media are well established, these men do not question the effectiveness of their campaigns in these media although the advertisements they present may be poorly conceived and inefficiently presented.

When these advertisers use Radio, they are most exacting and sharp. Any failure of the medium to justify their expectations is due to the limitations of broadcasting, regardless of how the program used was prepared or presented. I am not endeavoring to express the opinion that Radio has no shortcomings or restrictions. It definitely has its weak points, as I have previously stated. My point is that the medium should be used intelligently.

If this is done, only those advertisers who

can logically expect returns from the medium will use it and in their use they will scientifically plan their programs so that the best points in the advertising will be brought out. The programs of these advertisers, because they are scientifically planned and carried out, will be successful. It should be remembered that any kind of advertising should be practised as a science.

Radio Advertising, in my opinion, is an effective medium for those who use it correctly. Those who advertise over the air waves can do so successfully if they follow the type of procedure suggested in these pages. There will continue to be failures in Broadcasting, even in cases where the advertiser has been judicious and careful; but there are failures in the use of all advertising media, and Radio has too many successes to its credit to lose caste.

A P P E N D I C E S.

- Appendix A Rate Card of Columbia Broadcasting System.
- Appendix B Rate Card of National Broadcasting Company.
- Appendix C Station Data - Columbia Broadcasting System.
- Appendix D National Coverage - National Broadcasting Company.
- Appendix E Station popularity percentages in Boston, 1932.
- Appendix F Station popularity percentages in Providence, 1932.

APPENDIX ARATE CARDCOLUMBIA BROADCASTING SYSTEM

The following Broadcasting Company and Associated stations are represented by symbol and number as indicated in the legend of a rating system, which is not shown here.

Station	Class	Rate	Notes
WABC	Class A	\$100.00	
WABC	Class B	\$50.00	
WABC	Class C	\$25.00	
WABC	Class D	\$12.50	
WABC	Class E	\$6.25	
WABC	Class F	\$3.12	
WABC	Class G	\$1.56	
WABC	Class H	\$0.78	
WABC	Class I	\$0.39	
WABC	Class J	\$0.19	
WABC	Class K	\$0.09	
WABC	Class L	\$0.05	
WABC	Class M	\$0.02	

"THIS IS THE—

**COLUMBIA
BROADCASTING
SYSTEM"**

◀ **RATE CARD NO. 14** ▶

Issued Sept. 1, 1932

Effective Sept. 1, 1932

COLUMBIA BROADCASTING SYSTEM

BASIC NETWORK—22 STATIONS

Available only as a group

City	Time Zone	Hour		Half-hour		Quarter- hour	
Akron.....	* E	\$140	70	88	44	55	27
Albany.....	E†	125	63	78	39	49	25
Baltimore.....	E	200	100	125	63	78	39
Boston.....	E†	300	150	188	94	117	59
Buffalo.....	E†	225	113	141	70	88	44
Chicago.....	C†	425	213	266	133	166	83
Cincinnati.....	E	200	100	125	63	78	39
Cleveland.....	E	225	113	141	70	88	44
Detroit-Windsor..	E	250	125	156	78	98	49
Fort Wayne.....	C†	125	63	78	39	49	25
Hartford.....	E†	125	63	78	39	49	25
Indianapolis.....	C	185	93	116	58	72	36
Kansas City.....	C	185	93	116	58	72	36
* Louisville.....	C	275	138	172	86	108	54
New York City..	E†	800	400	500	250	312	156
Philadelphia.....	E†	400	200	250	125	156	78
Pittsburgh.....	E†	200	100	125	63	78	39
Providence.....	E†	125	63	78	39	49	25
St. Louis.....	C	400	200	250	125	156	78
Syracuse.....	E	125	63	78	39	49	25
Toledo.....	E	165	83	103	52	64	32
Washington.....	E	175	88	109	55	68	34
Basic N'tw'k Total		\$5375	2694	3361	1682	2099	1052

* Indicates New Rate.

† Indicates New Station.

NOTE: Night rates (6 P.M. to 1 A.M.) are in Bold Face.
Day rates (all other hours) are in Light Face.

BASIC SUPPLEMENTARY GROUP 12 STATIONS

Stations available *individually* with the Basic Network

City	Time Zone	Hour		Half-hour		Quarter-hour	
* Atlantic City	* E†	\$170	85	107	53	66	33
Bangor	E†	125	63	78	39	49	25
Bay City	E	140	70	88	44	55	27
* Columbus	E	165	83	103	52	64	32
Harrisburg	E†	125	63	78	39	49	25
Manchester	E	125	63	78	39	49	25
▲ Oil City, Pa.	E	125	63	78	39	49	25
Peoria	C	140	70	88	44	55	27
Rochester	E	170	85	107	53	66	33
Wheeling	E	140	70	88	44	55	27
Worcester	E†	125	63	78	39	49	25
Youngstown	E	140	70	88	44	55	27
Group Total		\$1690	848	1059	529	661	331

▲ Oil City will be moved to Erie, Pa.

SOUTHCENTRAL GROUP—9 STATIONS

Stations available *individually* with the Basic Network

Atlanta	C	\$200	100	125	63	78	39
Birmingham	C	200	100	125	63	78	39
Chattanooga	C	175	88	109	55	68	34
Knoxville	C	175	88	109	55	68	34
Memphis	C	185	93	116	58	72	36
Mobile	C	150	75	94	47	59	30
Montgomery	C	150	75	94	47	59	30
Nashville	C	190	95	119	59	74	37
New Orleans	C	250	125	156	78	98	49
Group Total		\$1675	839	1047	525	654	328

Day and night rates are figured on the basis of current local time in each city at the time of the broadcast. Network operations prior to 9 A.M. Current New York Time (when broad-

SOUTHEASTERN GROUP—6 STATIONS

Stations available *individually* with the Basic Network

City	Time Zone	Hour		Half-hour		Quarter- hour	
Charlotte.....	* E	\$200	100	125	63	78	39
Greensboro.....	E	125	63	78	39	49	25
* Norfolk.....	E	170	85	107	53	66	33
Roanoke.....	E	170	85	107	53	66	33
† Richmond.....	E	125	63	78	39	49	25
* Savannah.....	E	165	83	103	52	64	32
Group Total.....		\$955	479	598	299	372	187

FLORIDA GROUP—3 STATIONS

Available *only as a group* with the Basic Network

* Miami.....	E	\$200	100	125	63	78	39
* Orlando.....	E	160	80	100	50	63	31
* Tampa.....	E	200	100	125	63	78	39
Group Total.....		\$560	280	350	176	219	109

SOUTHWESTERN GROUP—8 STATIONS

Stations available *individually* with the Basic Network

Dallas.....	C	\$200	100	125	63	78	39
Houston.....	C	200	100	125	63	78	39
Little Rock.....	C	170	85	107	53	66	33
Oklahoma City...	C	185	93	116	58	72	36
San Antonio.....	C	190	95	119	59	74	37
Topeka.....	C	180	90	113	56	70	35
Waco.....	C	125	63	78	39	49	25
Wichita.....	C	180	90	113	56	70	35
Group Total.....		\$1430	716	896	447	557	279

casting over the Columbia Network begins) may be scheduled by special arrangement. All rates apply to network broadcasts only. All data subject to change without notice.

NORTHWESTERN GROUP—8 STATIONS

Stations available *individually* with the Basic Network

City	Time Zone	Hour		Half-hour		Quarter- hour	
Eau Claire.....	* C	\$125	63	78	39	49	25
La Crosse.....	C	150	75	94	47	59	30
Lincoln.....	C	175	88	109	55	68	34
Milwaukee.....	C	185	93	116	58	72	36
Minneapolis-St. P.	C	300	150	188	94	117	59
Sioux City.....	C	185	93	116	58	72	36
Waterloo.....	C	150	75	94	47	59	30
Yankton.....	C	165	83	103	52	64	32
Group Total.....		\$1435	720	898	450	560	282

MOUNTAIN GROUP—4 STATIONS

Stations available *individually* with the Basic Network

(1) Colorado Springs.	M	\$125	63	78	39	49	25
* Denver.....	M	190	95	119	59	74	37
(2) Reno.....	P	125	63	78	39	49	25
* Salt Lake City...	M	190	95	119	59	74	37
Group Total.....		\$630	316	394	196	246	124

CANADIAN GROUP—2 STATIONS

Stations available *individually* with the Basic Network

Montreal.....	E†	\$250	250	156	156	98	98
Toronto.....	E†	250	125	156	78	98	49
Group Total.....		\$500	375	312	234	196	147

- (1) Colorado Springs is available only when Denver is used.
 (2) Reno may be added without additional line charge only when Salt Lake City and the Don Lee Unit are used.

PACIFIC COAST GROUP—6 STATIONS

Available *only as a group*

On eastward broadcasts from the coast, tying in other supplementary stations and/or the Basic Network, a charge for circuit is made necessary. Whenever the Pacific Coast and the Basic Network are joined, Denver and Salt Lake City must be used.

City	Time Zone	Hour		Half-hour		Quarter- hour	
Los Angeles.....	P	\$325	163	203	102	127	64
Portland.....	P	175	87	109	55	68	34
San Diego.....	P	150	75	94	47	59	30
San Francisco....	P	325	163	203	102	127	64
Seattle-Tacoma..	P	200	100	125	63	78	39
Spokane.....	P	175	87	109	55	68	34
Group Total.....		\$1350	675	843	424	527	265

PACIFIC COAST SUPPLEMENTARY GROUP 5 STATIONS

"Bonus" Stations included with the Pacific Coast Group
without extra charge whenever available.

Bakersfield

Sacramento

Stockton

Fresno

Santa Barbara

GRAND TOTAL	...	\$15,600	7,942	9,758	4,962	6,091	3,104
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*E—Eastern Standard Time M—Mountain Standard Time
C—Central Standard Time P—Pacific Standard Time
†Daylight Saving Time until September 25th

THE COLUMBIA BROADCASTING SYSTEM

The Columbia Broadcasting System is owned and operated by the Columbia Broadcasting System, Inc.

Established September 1927 it is now the largest radio network system in the world, 86 stations in 81 cities.

The key station of the Columbia Network is WABC, with studios in the Columbia Broadcasting System Building in New York.

Columbia Broadcasting System facilities have been made flexible for special program origination points, and to meet unusual coverage problems. We will gladly discuss such arrangements.

CLASSIFICATIONS

Rates listed herein apply to all classes of accounts and all classes of advertising.

DISCOUNTS

- a. A discount of 15% is allowed to recognized agencies on net station time charges and on any line charges.
-

- b. No cash discount.
- c. Charges for facilities are payable immediately after each broadcast.
- d. Time discounts on card rates apply to total number of broadcasts, for the same sponsor, in one year under the same (and/or renewed) contracts. Contracts involving rates for different periods of the day (Night Rates and Day Rates) cannot be grouped for these time discounts.

Less than 26 times. . . .	Net
26 to 51 times.	5%
52 to 99 times.	15%
100 to 299 times.	20%
300 and more times . . .	25%

COVERAGE

The Columbia Broadcasting System offers the advertiser complete radio coverage of the United States and of the major border territories in Canada, including Montreal, Toronto, Windsor, etc. Detailed coverage maps and statistics for the listening areas of Columbia Broadcasting System stations may be had on request.

SERVICE FACILITIES

The Columbia Broadcasting System maintains a complete supplementary service for advertising agencies and radio advertisers, available through the following departments:

PROGRAM DEPARTMENT—Plans and produces complete radio features and program ideas or serves in an advisory capacity when desired.

CONTINUITY DEPARTMENT—Supplies trained radio writers for program and commercial continuities.

COLUMBIA ARTISTS BUREAU—Provides complete talent casts for radio programs. The full resources of the stage, musical and other entertainment fields, as well as established radio performers, are available through the Columbia Artists Bureau and the Columbia Concerts Corporation.

PUBLICITY DEPARTMENT—The Columbia Publicity Department maintains a daily Columbia radio news service to 1900 newspapers and magazines throughout the United States and Canada. General and special publicity and printed program announcements on all commercial programs are supplied to the press regularly, with a closing date 23 days in advance of the broadcast on all but special publicity.

SALES SERVICE AND STATION RELATIONS DEPARTMENTS—These departments supervise all production and station details of each broadcast for the advertiser.

MERCHANDISING AND RESEARCH DEPARTMENTS—Coverage and market data relevant to the radio advertising campaign, as well as comprehensive information and suggestions for merchandising the radio program are available from these departments.

ENGINEERING DEPARTMENT—Supervises the technical production of each presentation, insuring the uniformly high level of Columbia Network broadcasts. Arranges special "pick-ups" and remote control broadcasts, trans-Atlantic and novelty broadcasts, for advertisers.



- COLUMBIA BROADCASTING SYSTEM BUILDING
485 Madison Avenue, New York City
- WRIGLEY BUILDING
410 North Michigan Avenue, Chicago, Ill.
- DON LEE BUILDING
Los Angeles
- 1321 ARCH STREET
Philadelphia
- 1218 SHOREHAM BUILDING
Washington, D. C.
- 17 WATERLOO PLACE, S. W. 1
London, England

APPENDIX B

RATE CARD

NATIONAL BROADCASTING COMPANY

- C. Discounts on Gross Rates or number of periods under contract not to exceed one year duration:
- | | | | |
|-------------------|-----|-------------------|-----|
| Less than 25..... | Net | 100-299..... | 20% |
| 25-49..... | 5% | 300 and over..... | 25% |
| 50-99..... | 15% | | |
- D. No grouping of contracts for the purpose of obtaining these discounts is allowed. Separate contracts must be written when different networks (or different groups) or different periods of the day ("A" or "B" rates) are involved.

II. CLASSIFICATION

- (a) All acceptable accounts are subject to the same rates. Minimum period sold is 15 minutes. No periods are sold in bulk for re-sale. Advertisers cooperating in group broadcasts are required to make individual contracts with the National Broadcasting Company, subject to card rates and regulations.
- (b) All programs are subject to the approval of the National Broadcasting Company.

III. SERVICE FACILITIES

- (a) Services of the NBC Artists Service, Program Department and Staff Announcers in arranging and presenting programs, are included without extra charge.
- (b) Additional charges are made for programs originating outside of the National Broadcasting Company studios, and for programs requiring special production.

IV. COMMISSIONS AND CASH DISCOUNTS

- (a) Commissions to recognized advertising agencies, on net charges for station time—15%.
- (b) No commission on program charges.
- (c) No cash discounts—Bills due and payable when rendered.

V. REGULATIONS AND RESTRICTIONS

- (a) Lectures and educational talks are not accepted between 6:00 P.M. and 12:00 midnight except by special arrangement.
- (b) The closing date is three weeks in advance of initial program.
- (c) The rates quoted herein are subject to change without notice.
- (d) This rate card is for informative purposes, and does not constitute an offer on the part of the National Broadcasting Company.

VI. REPRESENTATIVES

NATIONAL BROADCASTING CO., INC.			
1 River Road Schenectady, N. Y.	222 North Bank Drive Chicago, Ill.	1370 Kramera Street Denver, Colo.	711 Fifth Avenue New York, N. Y.
		National Press Bldg. Washington, D. C.	Hotel Bradford Boston, Mass.
			111 Sutter Street San Francisco, Calif.
			1367 E. Sixth Street Cleveland, Ohio

VII. STATISTICAL INFORMATION*

NETWORK OR GROUP	POPULATION			RECEIVING SETS		
	URBAN	FARM & RURAL	TOTAL	URBAN	FARM & RURAL	TOTAL
Basic Red	47,648,000	18,477,000	66,125,000	8,438,000	2,354,000	10,792,000
Basic Blue	47,117,000	17,667,000	64,784,000	8,340,000	2,232,000	10,572,000
Canadian	2,774,000	1,756,000	4,530,000	173,000	126,000	299,000
Northwestern	3,220,000	3,032,000	6,252,000	583,000	317,000	900,000
Southeastern	3,041,000	6,358,000	9,399,000	245,000	131,000	376,000
Southcentral	3,188,000	7,189,000	10,377,000	256,000	104,000	360,000
Southwestern	3,401,000	5,475,000	8,876,000	350,000	160,000	510,000
Mountain	917,000	686,000	1,603,000	162,000	52,000	214,000
Pacific Coast Orange	5,428,000	2,189,000	7,617,000	1,131,000	283,000	1,414,000
Pacific Coast Gold	5,428,000	2,189,000	7,617,000	1,131,000	283,000	1,414,000
Pacific Supplementary	386,000	320,000	706,000	58,000	23,000	81,000
Special Hawaiian Service	193,000	85,000	278,000	10,000	5,000	15,000
Coast-to-Coast Red Network	70,196,000	45,567,000	115,763,000	11,406,000	3,555,000	14,961,000
Coast-to-Coast Blue Network	69,665,000	44,757,000	114,422,000	11,308,000	3,433,000	14,741,000

* Estimates as of January 1, 1932, based on 100-mile radius from each transmitter, to nearest county boundary, eliminating all duplication of coverage.

Prepared in conformity with "Standard Rate Card" of American Association of Advertising Agencies

NATIONAL BROADCASTING COMPANY, INC.

RATE CARD NO. 11

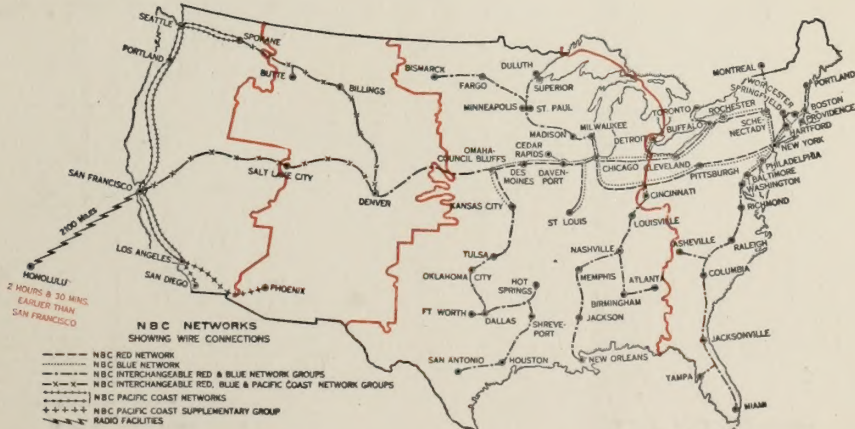
New York
Cleveland

Boston
Chicago

Schenectady
Denver

Washington
San Francisco

NOVEMBER 5, 1932



The National Broadcasting Company and Associated Stations are interconnected by special wire lines for the simultaneous transmission of a radio program throughout the United States.

A. Gross Rates 6:00 P. M. to 12:00 Midnight Local Time.

EASTERN NETWORKS

BASIC RED NETWORK

(Available only as a Group)

Cities	1 Hr.	½ Hr.	¼ Hr.
New York.....	\$900.00	\$562.50	\$351.57
Boston.....	250.00	156.25	97.66
Hartford.....	120.00	75.00	46.88
Providence.....	120.00	75.00	46.88
Worcester.....	120.00	75.00	46.88
Portland.....	120.00	75.00	46.88
Philadelphia.....	310.00	193.75	121.10
Baltimore.....	190.00	118.75	74.22
Washington.....	190.00	118.75	74.22
Schenectady.....	190.00	118.75	74.22
Buffalo.....	200.00	125.00	78.13
Pittsburgh.....	250.00	156.25	97.66
Cleveland.....	250.00	156.25	97.66
Detroit.....	340.00	212.50	132.81
Cincinnati.....	250.00	156.25	97.66
Chicago.....	460.00	287.50	179.69
St. Louis.....	210.00	131.25	82.03
Davenport.....	190.00	118.75	74.22
Des Moines.....	190.00	118.75	74.22
Omaha.....	190.00	118.75	74.22
Kansas City.....	190.00	118.75	74.22

Total for Network....	\$5,230.00	\$3,268.75	\$2,043.03
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BASIC BLUE NETWORK

(Available only as a Group)

Cities	1 Hr.	½ Hr.	¼ Hr.
New York.....	\$900.00	\$562.50	\$351.57
Boston.....	250.00	156.25	97.66
Springfield.....	210.00	131.25	82.03
Baltimore.....	190.00	118.75	74.22
Rochester.....	200.00	125.00	78.13
Pittsburgh.....	300.00	187.50	117.19
Cleveland.....	250.00	156.25	97.66
Detroit.....	340.00	212.50	132.81
Cincinnati.....	250.00	156.25	97.66
Chicago.....	460.00	287.50	179.69
St. Louis.....	210.00	131.25	82.03
Cedar Rapids.....	150.00	93.75	58.60
Des Moines.....	150.00	93.75	58.60
Omaha-Council Bluffs.....	190.00	118.75	74.22
Kansas City.....	190.00	118.75	74.22

Total for Network....	\$4,240.00	\$2,650.00	\$1,656.29
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CANADIAN GROUP

Available only
as a Group

Cities	1 Hr.	½ Hr.	¼ Hr.
Toronto.....	\$190.00	\$118.75	\$ 74.22
Montreal.....	190.00	118.75	74.22
Total for Group.....	\$380.00	\$237.50	\$148.44

For use in conjunction with the Red
or Blue Network

NORTHWESTERN GROUP

Available only
as a Group

Cities	1 Hr.	½ Hr.	¼ Hr.
Milwaukee.....	\$190.00	\$118.75	\$74.22
Madison.....	150.00	93.75	58.60
Minneapolis-St. Paul..	210.00	131.25	82.03
Duluth-Superior.....	190.00	118.75	74.22
Fargo.....	150.00	93.75	58.60
Bismarck.....	150.00	93.75	58.60
Total for Group.....	\$1,040.00	\$650.00	\$406.27

For use in conjunction with the Red
or Blue Network

SOUTHEASTERN GROUP

Available only
as a Group

Cities	1 Hr.	½ Hr.	¼ Hr.
Richmond.....	\$190.00	\$118.75	\$ 74.22
Raleigh.....	190.00	118.75	74.22
Asheville.....	190.00	118.75	74.22
Columbia.....	190.00	118.75	74.22
Jacksonville.....	190.00	118.75	74.22
Tampa.....	190.00	118.75	74.22
Miami.....	190.00	118.75	74.22
Total for Group.....	\$1,330.00	\$831.25	\$519.54

For use in conjunction with the Red
or Blue Network

SOUTHCENTRAL GROUP

Available only
as a Group

Cities	1 Hr.	½ Hr.	¼ Hr.
Nashville.....	\$190.00	\$118.75	\$ 74.22
Memphis.....	190.00	118.75	74.22
Atlanta.....	190.00	118.75	74.22
Birmingham.....	190.00	118.75	74.22
Jackson.....	190.00	118.75	74.22
New Orleans.....	190.00	118.75	74.22
Total for Group.....	\$1,140.00	\$712.50	\$445.32

For use in conjunction with the Red
or Blue Network

SOUTHWESTERN GROUP

Available only
as a Group

Cities	1 Hr.	½ Hr.	¼ Hr.
Tulsa.....	\$190.00	\$118.75	\$ 74.22
Oklahoma City.....	190.00	118.75	74.22
Dallas-Ft. Worth.....	190.00	118.75	74.22
Houston.....	190.00	118.75	74.22
San Antonio.....	190.00	118.75	74.22
Shreveport.....	190.00	118.75	74.22
Hot Springs.....	190.00	118.75	74.22
Total for Group.....	\$1,330.00	\$831.25	\$519.54

For use in conjunction with the Red
or Blue Network

MOUNTAIN GROUP

Available only
as a Group

Cities	1 Hr.	½ Hr.	¼ Hr.
Denver.....	\$190.00	\$118.75	\$ 74.22
Salt Lake City.....	190.00	118.75	74.22
Butte.....	150.00	93.75	58.60
Billings.....	150.00	93.75	58.60
Total for Group.....	\$680.00	\$425.00	\$265.64

For use with the Red or Blue Net-
work, only in conjunction with
Pacific Coast Networks, or with
Pacific Coast Networks alone.

PACIFIC COAST NETWORKS

For use with Mountain Group in conjunction with Red or Blue Network. Special
program production in San Francisco studio required for use as separate network.

ORANGE NETWORK

(Available only as a Group)

Cities	1 Hr.	½ Hr.	¼ Hr.
San Francisco.....	\$300.00	\$187.50	\$117.19
Los Angeles.....	400.00	250.00	156.25
Portland.....	150.00	93.75	58.60
Seattle.....	200.00	125.00	78.13
Spokane.....	150.00	93.75	58.60
Total for Network....	\$1,200.00	\$750.00	\$468.77

GOLD NETWORK

(Available only as a Group)

Cities	1 Hr.	½ Hr.	¼ Hr.
San Francisco.....	\$300.00	\$187.50	\$117.19
Los Angeles.....	300.00	187.50	117.19
Portland.....	150.00	93.75	58.60
Seattle.....	200.00	125.00	78.13
Spokane.....	150.00	93.75	58.60
Total for Network....	\$1,100.00	\$687.50	\$429.71

SUPPLEMENTARY GROUP

Available only
as a Group

Cities	1 Hr.	½ Hr.	¼ Hr.
San Diego.....	\$150.00	\$ 93.75	\$ 58.60
Phoenix.....	150.00	93.75	58.60
Total for Group.....	\$300.00	\$187.50	\$117.20

For use in conjunction with the
Orange or Gold Network

SPECIAL HAWAIIAN SERVICE

For use in conjunction with the
Orange or Gold NetworkSelectively
Available

Cities	1 Hr.	½ Hr.	¼ Hr.
Honolulu.....	\$250.00*	\$156.25*	\$97.66*

* These rates apply for all periods of the day and night.

Totals for National
Service with:

Red Network	and:
Blue Network	and:

Orange Network	and:
Gold Network	and:

	1 Hr.	½ Hr.	¼ Hr.
\$12,880.00	\$8,050.00	\$5,031.41	
12,780.00	7,987.50	4,992.35	
11,890.00	7,431.25	4,644.67	
11,790.00	7,368.75	4,605.61	

Red Network	(61 outlets)
Blue Network	(55 outlets)

B. One-half gross rate 12:00 Midnight to 6:00 P. M. Local Time—except Honolulu. Service available only if a regularly scheduled
program precedes or follows.

APPENDIX CSTATION DATA.COLUMBIA BROADCASTING SYSTEM



Basic Network (22 Cities)

Cities	Time Zone	Call Letters	Power	Meters	Kilo- cycles
Akron	E	WADC	1,000	227.1	1320
Albany	E ₁	WOKO	500	209.7	1430
Baltimore	E	WCAO	*250	499.7	600
Boston	E ₁	WNAC	1,000	243.8	1230
		WAAB	500	212.6	1410
Buffalo	E ₁	WGR	1,000	545.1	550
		WKBW	5,000	202.6	1480
Chicago	C ₁	WBBM	25,000	389.4	770
		WGN	25,000	416.4	720
Cincinnati	E	WKRC	1,000	545.1	550
Cleveland	E	WHK	1,000	215.7	1390
Detroit-Windsor	E	CKOK	5,000	555.6	540
Fort Wayne	C ₁	WOWO	10,000	258.5	1160
Hartford	E ₁	WDRG	500	225.4	1330
Indianapolis	C	WFBM	1,000	243.8	1230
Kansas City	C	KMBC	1,000	315.6	950
† Louisville	C	WHAS	25,000	365.6	820
New York City	E ₁	WABC	50,000	348.6	860
Short wave		W2XE	500	49.02	6120
Television		W2XAB	500	107.	2800
† Philadelphia	E ₁	WCAU	50,000	256.3	1170
		WIP-WFAN	500	491.5	610
Pittsburgh	E ₁	WJAS	*1,000	232.4	1290
Providence	E ₁	WEAN	*250	384.4	780
St. Louis	C	KMOX	50,000	275.1	1090
Syracuse	E	WFBL	*1,000	220.4	1360
Toledo	E	WSPD	1,000	223.7	1340
Washington	E	(WMAL)	*250	475.9	630
<i>Now under construction</i>		WJSV	10,000	205.4	1460

Supplementary Stations (47 Cities)

Cities	Time Zone	Call Letters	Power	Meters	Kilo- cycles
Atlanta	C	WGST	*250	336.9	890
Atlantic City	E ₁	WPG	5,000	272.6	1100
Bangor	E ₁	WLBZ	500	483.6	620
Bay City	E	WBCM	500	212.6	1410
Birmingham	C	WBRC	*500	322.4	930
† Charlotte	E	WBT	25,000	277.6	1080
Chattanooga	C	WDOD	*1,000	234.2	1280
Colorado Springs	M	KVOR	1,000	236.1	1270
Columbus	E	WCAH	500	209.7	1430
Dallas	C	KRLD	10,000	288.3	1040
		WRR	500	234.2	1280
Denver	M	KLZ	1,000	535.4	560
Eau Claire	C	WTAQ	1,000	225.4	1330
Greensboro	E	WBIG	500	208.2	1440
Harrisburg	E ₁	WHP	*500	209.7	1430
Houston	C	KTRH	500	267.7	1120
Knoxville	C	WNOX	*1,000	535.4	560
La Crosse	C	WKBH	1,000	217.	1380
Lincoln	C	KFAB	5,000	389.4	770
Little Rock	C	KLRA	1,000	215.7	1390
Manchester	E	WFEA	500	209.7	1430
Memphis	C	WREC	*500	499.5	600
Milwaukee	C	WISN	250	267.7	1120
† Minneapolis-St. Paul	C	WCCO	50,000	370.2	810
Mobile	C	WODX	500	212.6	1410
Montgomery	C	WSFA	500	212.6	1410
Nashville	C	WLAC	5,000	204.0	1470
New Orleans	C	WDSU	1,000	239.9	1250
Norfolk	E	WTAR	500	384.4	780



BROADCASTING SYSTEM



EFFECTIVE
SEPT. 1, 1932

Cities	Time Zone	Call Letters	Power	Meters	Kilo-cycles
Oil City	E	WLBW	*500	238.0	1260
<i>(Will be moved shortly to Erie, Pa.)</i>					
Oklahoma	C	KFJF	5,000	202.6	1480
Peoria	C	WMBD	*500	208.2	1440
Reno	P	KOH	500	217.	1380
Richmond	E	WMBG	100	247.8	1210
Roanoke	E	WDBJ	*250	322.4	930
Rochester	E	WHEC	500	209.7	1430
† Salt Lake City	M	KSL	50,000	265.8	1130
San Antonio	C	KTSA	*1,000	232.4	1290
Savannah	E	WTOG	500	238.0	1260
Sioux City	C	KSCJ	*1,000	225.4	1330
Topeka	C	WIBW	1,000	516.9	580
Waco	C	WACO	1,000	241.8	1240
Waterloo	C	WMT	500	499.7	600
Wheeling	E	WWVA	5,000	258.5	1160
Wichita	C	KFH	1,000	230.6	1300
Worcester	E ₁	WORC	100	249.9	1200
Yankton	C	WNAX	1,000	526.0	570
Youngstown	E	WKBN	500	526.0	570

Florida Group (3 Cities)

Miami	E	WQAM	1,000	535.4	560
Orlando	E	WDBO	*250	267.7	1120
Tampa	E	WDAE	1,000	245.8	1220

Canadian Supplementaries (2 Cities)

Montreal	E ₁	CKAC	5,000	411.0	730
Toronto	E ₁	CFRB	10,000	434.8	690

Columbia—Don Lee Coast Unit (7 Cities)

Cities	Time Zone	Call Letters	Power	Meters	Kilo-cycles
Los Angeles	P	KHJ	1,000	333.1	900
Portland	P	KOIN	1,000	319.0	940
San Diego	P	KGB	1,000	225.4	1330
San Francisco	P	KFRC	1,000	491.9	610
Seattle	P	KOL	1,000	236.1	1270
Spokane	P	KFPY	1,000	223.7	1340
Tacoma	P	KVI	500	526.0	570

Columbia-Don Lee Coast Unit broadcasts are also carried over the following "bonus" stations without extra charge whenever available:

Sacramento, KFBK Fresno, KMJ Stockton, KWG
Bakersfield, KERN Santa Barbara, KDB

TIME ZONES

E—Eastern Standard Time

C—Central Standard Time

M—Mountain Standard Time

P—Pacific Standard Time

₁ Daylight Saving Time until Sept. 25th

† Indicates Increased Power, either on the air now or completing construction of new transmitter.

‡ Indicates new station and higher power.

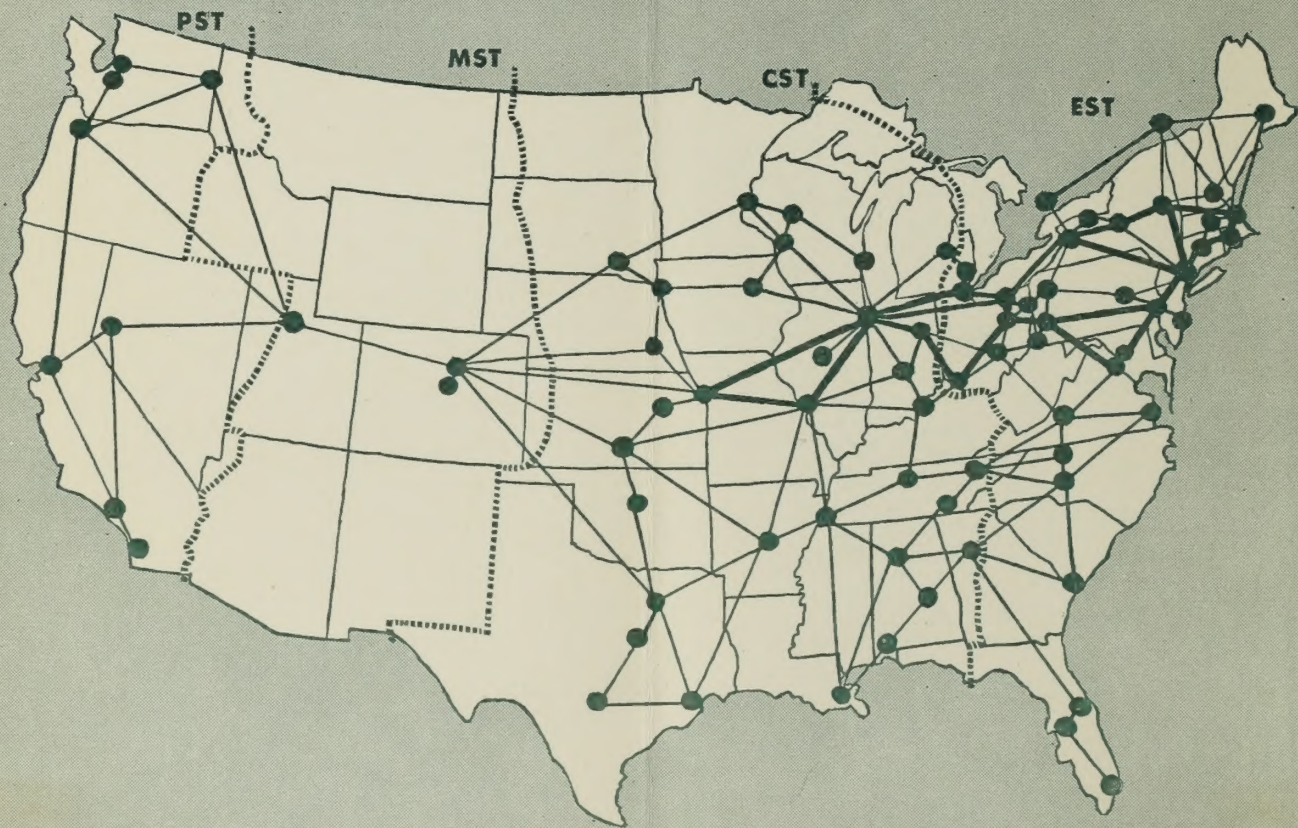
* These stations use higher wattage during the day. The power listed is night power only.

These data are subject to change without notice

LARGEST RADIO NETWORK IN THE WORLD



BASIC NETWORK STATIONS CONNECTED BY HEAVY LINES • SUPPLEMENTARY STATIONS BY LIGHT LINES





COLUMBIA
BROADCASTING
SYSTEM

COLUMBIA
BROADCASTING
SYSTEM OFFICES:

NEW YORK CITY
Columbia Broadcasting
System Building
485 Madison Avenue
•
CHICAGO
410 N. Michigan Avenue
•
LOS ANGELES
Don Lee Building
•
PHILADELPHIA
1321 Arch Street
•
WASHINGTON, D. C.
1218 Shoreham Bldg.
•
LONDON, ENGLAND
17 Waterloo Place, S. W. 1

Station Cities
Call Letters
Power
Meters
Kilocycles

APPENDIX DNATIONAL COVERAGENATIONAL BROADCASTING COMPANY

● NBC BLUE AND PACIFIC COAST GOLD NETWORKS
WITH ALL SUPPLEMENTARY GROUPS

APPENDIX E

STATION POPULARITY PERCENTAGES IN
BOSTON - 1932

	<u>WNAC</u>	<u>WAAB</u>	<u>WEEI</u>	<u>WBZ</u>	<u>OTHERS</u>	<u>TOTAL</u>
9-11 AM	*34.7%	24.8%	16.5%	11.6%	12.4%	100%
11-1 PM	*33.8%	13.9%	32.9%	10.7%	8.7%	100%
1-3 "	*36.6%	19.1%	23.6%	16.7%	4.0%	100%
3-5 "	19.8%	*48.1%	20.7%	7.8%	3.6%	100%
5-7 "	25.4%	*31.0%	22.5%	17.1%	4.0%	100%
7-8 "	19.2%	9.3%	22.0%	*46.3%	3.2%	100%
8-10 "	28.4%	12.6%	*31.4%	25.7%	1.9%	100%
All day						
average	*27.2%	22.6%	25.3%	20.6%	4.3%	100%

Tables computed and authenticated by Walter Mann
and Staff.

*Supplied by Station WNAC.

APPENDIX F

STATION POPULARITY PERCENTAGES IN
PROVIDENCE - 1932

	<u>WEAN</u>	<u>WJAR</u>	<u>WPRO</u>	<u>WEZ</u>	<u>OTHERS</u>	<u>TOTAL</u>
9-11 AM	*54.8%	26.2%	16.6%	2.4%	.0	100%
11-1 PM	*48.3%	33.0%	13.2%	4.4%	1.1%	100%
1-3 "	40.9%	*48.5%	9.1%	.0	1.5%	100%
3-5 "	*57.6%	32.2%	6.8%	1.7%	1.7%	100%
5-7 "	*51.0%	34.4%	9.3%	5.3%	.0	100%
7-8 "	28.8%	*36.1%	7.2%	27.0%	.9%	100%
8-10 "	40.1%	*46.6%	4.7%	7.3%	1.3%	100%
All day						
average	*43.9%	38.9%	8.2%	8.1%	.9%	100%

Tables computed and authenticated by Walter Mann and Staff.

*Supplied by Station WNAC.

B I B L I O G R A P H Y

1. "What Broadcasting Means to Business",
by Merlin Hall Aylesworth,
Published by National Broadcasting Company,
1930
2. "Commercial Broadcasting", by
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3. "The Advertising Agency and the Broadcasting
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by National Broadcasting Company, 1930
4. "Who Pays for Broadcasting?",
by M. H. Aylesworth, published by
National Broadcasting Company, 1930
5. "The Technique of Broadcast Advertising",
by F. A. Arnold,
published by National Broadcasting Co., 1930.
6. "Tendencies in Radio Advertising", by
F. A. Arnold,
published by National Broadcasting Co., 1930
7. "The Listener Rules Broadcasting",
by M. H. Aylesworth, published by
National Broadcasting Company, 1930
8. "The Resale of Broadcast Advertising",
by E. P. H. James,
published by National Broadcasting Company,
1930.

9. "Planning a Campaign of Broadcast Advertising",
by F. A. Arnold, published by National
Broadcasting Company, 1930
10. "Applying the Singularities of Radio",
by R. C. Witmer,
published by National Broadcasting Company,
1932.
11. "Broadcast Advertising" - The Fourth Dimension",
by F. A. Arnold, published by
John Wiley & Sons, Inc., 1929.
12. "Advertising by Radio" by
O. E. Dunlap,
published by Ronald Press, 1929
13. "Radio in Advertising" by
O. E. Dunlap,
published by Harpers, 1931
14. "Radio Writing", by
Peter Dixon, published by
Century Company, 1931
15. "The Advertising Agency Looks at Radio" by
Neville O'Neil, published by
Appleton, 1932
16. "Radio Broadcasting", (A supplement to
"Advertising Procedure"), by Otto Kleppner,
published by Prentice-Hall, Inc., 1931.
17. "Advertising & Selling" Magazine,
September 29, 1932
October 13, 1932
October 27, 1932
November 24, 1932
December 8, 1932

18. "Editor and Publisher" Magazine,
May, 3, 1930
19. "Broadcast Advertising" Magazine,
April - May - June and July, 1932
20. Reprint entitled "Radio Advertising-
An Appraisal",
published by Fortune Magazine, 1932.

*659

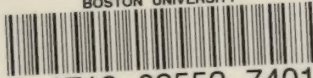
Sh 3

Cop. 1

*659 Sh 3 C.1	
Shea	
Radio in advertising	
DATE	ISSUED TO
2:15	George Weiner
11:15	Warren Shields

DEC 5 '44

BOSTON UNIVERSITY



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